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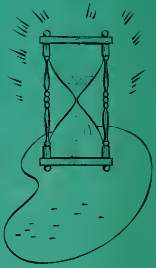

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OF MUSIC

BACH: RECORDINGS OF THE CHORALE PRELUDES

Keyboard music until the time of Buxtehude was composed as much for the delight of the performer as of his audience. This older tradition, now almost gone out of music, depended upon an audience who were themselves for the most part amateur participants. And we read of the pleasure of Queen Elizabeth in the virginals music of William Byrd, and of her hope, as she told the ambassador, that her playing was better than that of Mary of Scotland. The ambassador reassured her.

This old tradition, an art of expressive decoration, was applied by Samuel Scheidt, who lived a century before Bach, to the hymn melodies of the young Lutheran church. In the work of Pachelbel, who lived a generation before Bach, it reached its greatest elaboration. And by the time of Bach's young manhood it was an art form already going out of fashion. But it was Bach who gave the chorale prelude its enduring significance.

Listeners today, anxious though they may be to appreciate the beauties of Bach's chorale preludes, are usually repelled by the excessive difficulty of understanding what is going on in them. Even the old hymn melody, some portion of which is at the core of every prelude, is no longer common knowledge. Public performances of these compositions usually seem more complicated than impressive. At best it is the decorative melody which surrounds the hymn-tune core rather than the whole chorale as an entity that provides a relative enjoyment.

Fortunately a renewed appreciation of these exceedingly personal works is now made possible through hearing them well played on recordings. One hearing of this music is not enough; a dozen hearings are only a beginning. But after a dozen hearings the listener may begin finding in these chorale preludes something of the expressive significance and the internal beauty which have been hitherto a secret confined to the understanding performer. The music widens; rough-edged cadences become expressive with the angularity of intimate speaking. Within the confined infinity of the musical ornamentation, as within a chapel, the listener finds fresh inducement to meditation, the prayerfulness of personal and solemn thought.

Six groups of chorale preludes by Bach may be distinguished: chorale variations, in which each variation represents a stanza of the original hymn — this is the earliest form in which Bach wrote, and which with the exception of one late masterpiece, the 'Canonic' Variations on Vom Himmel Hoch, the afterwards abandoned; the Little Organ Book, comprising chorales for several seasons of the church year — this work was left unfinished, it dates from Bach's young manhood; six 'Schuebler' preludes transcribed from cantatas; the Klavieruebung, Part III, which Bach himself engraved for publication; the Eighteenth Chorale Preludes, containing his most mature work; and a number of early and late miscellaneous preludes.

Three fine albums of the chorale preludes of Bach are available to the fast-enlarging public which collects recordings. Two of the albums, comprising more than two-thirds of the Little Organ Book, are issued by RCA Victor. These are played by the well-known American organist E. Power Biggs on the organ of the Germanic museum at Harvard, an organ designed to reproduce as far as possible the exact qualities of the German organs on which Bach himself played. The third set, issued by Columbia, comprises a selection of chorale preludes from early as well as late periods of Bach's life, including a chorale variation on Sei Gegrusset, seven selections from the Little Organ Book, and four of the great Eighteen, among them a masterly reading of what is often considered Bach's masterpiece in the form, Schmucke Dich. This set is played by the great Bach authority, religious scholar, and saintly missionary Albert Schweitzer, on the organ of the Strasbourg Cathedral. A collector who can afford only one of these albums will do well to prefer the more expensive ($7.50) Columbia set, one of those rare recording triumphs of which it may be said that the playing itself, apart from the music, is a work of genius, reflecting the intense spirituality of a man who has not merely played but lived the spiritual life glorified by Bach. But the two Biggs sets, though more conventional in performance, are not to be neglected by

(Continued on page 37)

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ART

SAN FRANCISCO

It is fascinating to follow, in large exhibitions, the green trail that leads from one to another of the paintings born of an emotion actually felt and transferred. The gleam of life may be a child's picture daubed with the fingers, or the work of a great technician; even sometimes a small piece of painting in an otherwise dead picture, a frill perhaps, or even a button in a portrait, which has this quality of interest about it, of emotion transferred.

The San Francisco Museum is filled just now with part of the Albert Bender collection of oils, watercolors, drawings and sculpture. Albert Bender as an art patron is first of all a humanist; he does not believe, with so many, that the only good artist is a dead artist; he prefers to buy from artists while they are alive and producing rather than to wait until they are dead and canonized, and his collections bear the imprint of this human motive. As a consequence he sometimes acquires very mediocre work, and sometimes masterpieces; so that the green trail is heightened by contrast.

Here is a Kathe Kollwitz among prints of carefully controlled landscapes, nudes and street scenes, powerful because of her tremendous reaction to human misery, so strong that never in her work is there the least hint of the sentimental. Her prints have the impact of life, but heightened by the artist's masterly technique into form carrying an æsthetic reaction. A large print shows a starved mother fleeing with her children — the line is simple and direct, cut and scraped into wood with a grained surface, so that the rich wood texture is contrasted with soft white areas and sharp cut lines. The abstract quality of texture and line which some artists strive so for as an end in itself is here too, but only as a means to convey emotion. The sweep of miserable humanity across another print is an epic. If one wishes other values they are here also, in the sensitive textures, the beautiful drawing and the sure, simple composition.

Among the Mexican prints Orozco echoes Kollwitz with scenes of revolution, bitter and sometimes sardonic, but part of the green trail also; restless, surging figures, the mob spirit, a mass of huge toothy mouths, legs, hands, feet, banners, parades, seas of hats — or the poor and broken, harlots drunk, women with babies on their backs following the army, spiky magueys and burdened figures.

Carlos Merida succeeds here and there in transmitting emotion by means of black and white abstractions, with texture and line. What these convey is necessarily more delicate, more dreamlike and impersonal, than the human epics of Kollwitz and Orozco.

Rivera's large brown chalk drawings of hands, made as mural studies, are fine things. Ramos-Martinez has three beautiful drawings — one on newspaper, of a seated peon, and two landscapes in rich dry brush and ink, of the jagged mountains of Mexico, houses and figures. His two large paintings seem juiceless in comparison.

Among the drawings are several of Stackpole's beautiful pencil studies, two small Maillol nudes, Maurice Sterne's Balinese and figure drawings, two Girls' Heads by Speicher, a Charles Stafford Duncan, a Lloyd Wulf, Boris Deutsch's Boy with Violin, a tiny delicate sketch by Modigliani, and several Foujita drawings and prints, some of them in color.

There are watercolors by Dong Kingman in his flowing, almost caligraphic technique, two large and well designed Tom Lewis landscapes, Berlandina flowers, a small Carl Hofer — Man and Horse — Peasant Dinner, by Chagall, a Grosz Street Scene, William Gaw's landscapes.

Sargeant Johnson's kneeling Negro Woman, carved in the round and lacquered in brown, black and white, is very fine sculpture. He also has a room full of beautiful negro masks in hammered metal. Schnier's gilded relief of The Gardener, some of Bufano's early

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ceramics, and many small pieces by other local sculptors complete this section.

A very small piece of the Albert Bender Oriental collection is shown; it includes some good early scrolls of horses, and a few contemporary studies of fish and animals.

Since the oils in this collection have so often been exhibited, it would be repetition to describe them here.

For a few days in December the Museum showed work from the children's Saturday art classes in connection with a Christmas party complete with disappearing rabbits — and ginger ale. Someone is missing a good bet. Wonderful textile designs for children could be made from some of these pictures.

Luke Gibney's show in the Art Association gallery was good. Gibney paints with a great deal of emotion, in light and form, with subdued colors and a lush use of paint. Dancing Harlequin is beautifully painted and well composed. Sorrow, a man slumped over a table, painted in orange red, deep blue and brown glazes, was the most brightly colored canvas shown. The Rebel, and Self Portrait are almost in black and white values, very boldly painted.

Another fine show was of drawings by Rico Lebrun. Most of these were freely drawn ink studies of animals in violent movement, a horse on his back and kicking, a steer in the butcher's trap, or studies of beggars, soldiers, and war — no reliance here on stylization. There were in particular four large drawings of a fat woman in a sandstorm, in ink and chalk; they were marvelous renderings of fat hard flesh, the wind in clothing, the special character of this woman buffeted and exposed by the irreverent storm — again, the green touch. One wonders where this storm occurred.

D. W. P.

LOS ANGELES

Los Angeles County Museum. For those who happen to be a bit on the snobby side, or liable to an attack of the vapors at the thought of Mickey Mouse invading the galleries, it will be reassuring to hear that the Retrospective Exhibition of the Walt Disney Medium presented by the Los Angeles County Museum is not an *art* exhibition. At least that is what Disney says. He and his associates are far too busy to become involved in the ramifications of an argument about "what is art." They prefer to call their pictures entertainment, and let it go at that.

So instead of putting some fancy frames around a few of the background paintings, Director McKinney has arranged the next best thing to a trip through Walt Disney's fabulous studio. The exhibit is a combination backstage tour and survey of a medium which progresses so rapidly that today's techniques are out of date tomorrow. It is a three-ring circus of drawing, painting, sculpture, mathematics, science, and the continuous screening of excerpts from Disney films. Add to this the music of Bach, Beethoven, and Stravinsky, and you have some idea why this is one of the most popular exhibits ever presented in Los Angeles.

Tracing the development of animation from the early "Mickeys" and "Silly Symphonies" to the feature-length films, "Snow White" and "Pinocchio," the exhibit concludes with drawings from Disney's latest, the revolutionary musical picture, "Fantasia." Included are examples of the various stages in the production of an animated film from rough idea sketches for story, characters, and backgrounds, to the finished work which is photographed for the screen.

While the show is entertaining and instructive to the general public — more so than the average art exhibition — it should be of particular importance to young artists and designers. Here, for the first time, one is able to really see the fine drawing and painting which makes Disney's pictures so superior. *(Continued on page 36)*

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BOOKS

CALIFORNIA AND THE WEST, a book of 96 photographs **by Edward Weston,** and delightful text by **Charis Wilson Weston.** ***Duell, Sloan & Pearce, in conjunction with U. S. Camera. ($3.75).***

There are difficulties involved in appraising this book. Edward Weston has been canonized as the latter day Saint of Photography in America. To some of us, he is more than that. When our spirits are bogged down, we rush to Carmel as fast as our four wheels will carry us, and there, in his cottage, overlooking the ocean, we sit down with Edward and Charis. The conversation can be hilarious, or gentle, or incisive. He is a man of comfort, with the simplicity of greatness, and a perception that is denied most men. Sometimes he comes South, and after a few busy days goes away again, leaving behind some of the prints which somehow reflect his integrity, his wisdom, his discernment, and, of course, his masterly technique.

For a friend to review the book of friends is a precarious responsibility. Jacket blurbs and backscratching have cast a shadow of doubt which so often cancels out the sincerity of book reviewing. Therefore, we exercise restraint and merely jump up and down waving a copy of the *New York Herald-Tribune*, in which Lewis Stiles Gannett, a reviewer of unbroken faith, devotes two columns to *California and the West*, and concludes that it is the best book of 1940.

For thirty-some years, Weston has been perfecting his matchless technique. His discretion and his taste, his energy and his sense of values, are something more than exemplary. He is one of the great people of our time, and should be so recognized by thoughtful people. He is one of California's important contributions to contemporary attitude. His prints should be in homes, schools and museums. He should never be permitted to delay his work a single day for want of funds. He should be endowed. Astounding amounts in tax money are awarded each year, perhaps wisely, to call attention to California. Perhaps this is good business. But some of us wonder, now and then, why a man like Weston, a giant among pigmies, should not be more widely understood and more appropriately endowed.

Of course, the book just issued at a low price for a fine picture book was made possible by endowment. The Guggenheim Foundation awarded its first Fellowship in photography to Weston — and for two years he worked without having to worry about cost of materials. The book is, in a sense, an intimate and certainly a delightful and moving report on this work — a report to the public.

The reproductions of the photographs in the book approximate the clarity and quality of original Weston prints. There are other fortunate attributes. Horizontals and verticals are always straight on the pages. And the California Weston reveals has nothing to do with orange groves with snowcapped mountains as a backdrop, or mission ruins restored, or art colonies or Hollywood.

The book is, in a sense, a fine adventure. It conveniently permits us all to journey with the Westons and share their difficulties and their moments of triumph. From between the lines emerges a concept of the man and his attitudes — and of the bright and understanding capacity of Charis to help. Her gentle laughter echoes through the pages.

Finally, there is a statement by Weston concerning his photographic difficulties, and technical notes which people interested in photography should ponder.

The photographs in the book are not mere pictures to be looked at casually. They comprise a document of beauty, transcending, of course, "prettiness" — as do all Weston photographs. These pictures lend us Weston's eyes which, for all these years, have been seeing things which somehow escape the rest of us.

But these words are inadequate. People who are sensitive to such values should own the book and owning it should go through it time and time again, and in the years to come.

THE ARTIST'S HANDBOOK OF MATERIAL AND TECHNIQUES — by Ralph Mayer, *Viking Press, New York.* During the last ten years artists have developed great interest in the various techniques of painting and a healthy curiosity about the materials of their craft. For information they had to

(Continued on page 37)

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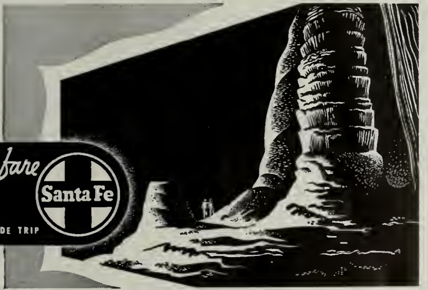

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AMONG OTHER THINGS

Exhibitions

Beatrice Wood, Greta Grossman, Maria Steinhof, and Paval are at work on material for an exhibition which will show good modern ceramics, furniture, fabrics, and silver, all of which will be brought together at the Raymond & Raymond Galleries beginning the 1st of March. It will be the first time that such a project has been placed on exhibition hereabouts and the results promise to be extremely interesting.

Man Ray is showing his "Imaginary Portraits of an Eighteenth Century Frenchman" in his new studio at 1245 North Vine Street, Los Angeles, from 3 to 5 until January 13.

New Book

The Ghosts in the Underblows, a poem in ten parts by Alfred Young Fisher, has just been published as a joint effort of Ward Ritchie, Gordon Newell, Lawrence Clark Powell, and Dr. Elmer Belt. Fisher is now a professor of English at Smith College. The book has been designed by Alvin Lustig.

Lecture

André Maurois will speak on "How to Save Freedom" at the Wilshire-Ebell Theater on Wednesday evening, January 22. An open forum will be presided over by Charles Boyer. It promises to be an extremely interesting and enlightening evening, inasmuch as Mr. Maurois is newly arrived from the war zones. He was, as everyone knows, a liaison officer with General Gort's army in the Battle of Flanders. Ruth Cowan, who has arranged Mr. Maurois' appearance, also announces an evening of Sheilah Barrett on Wednesday, January 29th.

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135 Tenth Street

THEATER

December is a stupid month. Old shows fold, new ones wait the coming year. The few openings that do occur are limited tryout engagements. And comment on a play already off the boards is as helpful as last week's want ads. But so long as that certain holiday means frenzied shopping and reduced budgets and vacations, the situation will remain unchanged. Yes, December is a stupid month.

One play looks as if it might last out till our publication date. But even now on opening night there is talk of the *Show Off*, Joe E. Brown and all, being played for a limited engagement and then taken on tour.

To anyone who has seen Joe E. Brown (would anyone recognize him without the initial?) the necessity for telling about the story is superfluous. Even the title is unnecessary. In his curtain speech the actor stated his attitude about entertainment: He would go to any lengths for a laugh so long as it was clean. And this was exactly what he did. Mugging like a senior Mickey Rooney, the comedian literally squeezed every last laugh out of the smallest bit of business. But this alone would not have made an entertaining farce. Clara Bandick, playing Mrs. Fisher, the Philadelphia mother-in-law, almost stole the show with her well rounded characterization.

Frothy as it is, the *Show Off* is a welcome addition to the local bill.

This is a tongue-in-cheek paragraph. It concerns the smut shows; and it calls for a sarcastic laugh. *Shotgun Wedding* opened in Los Angeles. How much or little the name reflects the play's content can be suggested by the well authenticated rumor that the producers took pains to be in the east on opening night. Did the police close the show? Did a morals squad investigate? Was the show closed? No. But *White Cargo*, an Earl Carroll revival that has been running for seasons on end had all those things happen. Which incident doesn't make sense until one realizes that the local run is pretty well worn out and publicity attendant to a morals squad raid will do wonders to the box office on the show's road tour.

Box Office and Holidays don't seem to upset the schedule at Pasadena Playhouse where the usual full bill was presented. *See My Lawyer* was typical George Abbot slapstick fare while Maxwell Anderson's *Knickerbocker Holiday* was a fitting seasonal yarn of Peter Stuyvesant and the early Dutch settlers of New York. The performance of the latter was marked with what we thought was the Playhouse's finest cast of the year.

San Francisco had an interesting though meager month. A tryout of Milton Lazarus' *Every Man For Himself* with Lee Tracy seemed to have been of some avail, according to news from Broadway. *About Tomorrow* by George Seaton opened and closed for repairs after a short run. Beside Frank Craven and Sally Eilers the cast included veteran actor J. M. Kerrigan.

Both the Bay City and Los Angeles are in for a treat this month when Tallulah Bankhead comes west with the *Little Foxes.* No other New York play is due here till the middle of February when the Lunts bring the Finnish war saga, *There Shall Be No Night.*

Hollywood Theater Alliance is treading lightly these days. And wisely too. Despite the fact that the group possesses an empty theater, they refuse to rush production and invite another failure. Instead they are presenting occasional musical programs and biding their time. An all-negro revue, as yet unnamed, is in production and is expected to reach the "ready" stage any day.

Last month we saw a good play. What's more it was unusually well done. So the whole column was devoted to rapturous praises of Eighteen Actors Incorporated. The fact that it got lost in the Christmas wrappings won't stop us. Morris Ankrum's superb direction and Joan Wheeler's remarkable physical and vocal flexibility were, perhaps, above the excellent standard of the whole. Because the actors also work in the movies, their performances are limited to very brief runs usually in the form of one night stands in Santa Barbara, Claremont, Pasadena and other coast towns. In view of the scarcity of fine acting companies in America, and especially on the coast, this dilemma is lamentable. Already a movement is on foot to find an adjustment; meanwhile the performance schedule is too erratic for us to say any more than don't fail to see them next time they appear.

SYLVAN PASTERNAK

CALIFORNIANS

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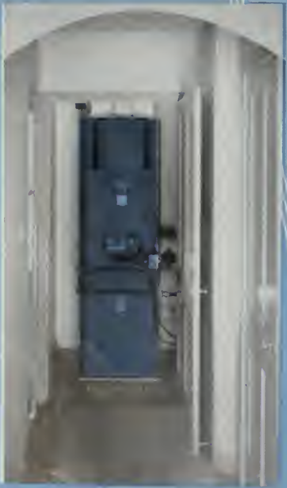

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Pacific

Notes in Passing

- We are looking forward to Tallulah Bankhead and "The Little Foxes" which begins the week of January 13 at the Los Angeles Biltmore. Bankhead, who is never bad and is often superlatively good, has, at long last, a play that gives her something upon which to ride off to glory. It's all about "the little foxes that spoil the grapes," the mean, greedy little people of the world who pick the minds and hearts of their fellow human beings, who scavenge about in the midst of other people's decency—and end up with fine funerals.

It's a very true thing about the Old South, after you dig under the pap about magnolia blossoms and the — have-another-mint-julep-colonel kind of "Gone With the Wind" hocus-pokus. The dear old South has been caught in the early morning of its entrance into this century, its hair undone and without benefit of primping. The terse Lillian Hellman has carefully carved the outline of a few choice little stinkers that speak for a whole, nasty tribe. We are contemplating a nice, meaty evening in the theater.

- We are finding it rather difficult to settle down after the holidays. It isn't because we had so much fun, or that we regret the time which went so quickly. Perhaps it's because of an inescapable nervousness about the new year and what will develop in the twelve months immediately before us. Nineteen thirty-nine, nineteen forty — those were years in which we could see many unpleasant things in the making. We raged at the turn of events in the hands of those world politicians whom we particularly disliked. We applauded those who stood up against the approaching storm with nothing but words and ideas and sticks and stones for weapons. We rooted for the Ethiopians and the Czechs and the Spaniards. We bickered and fought our way through a thousand bitter arguments and we watched with sinking hearts the tall, bony old gentlemen as they padded softly through one little country after another playing out their game with the boys in the back room. "Peace in our time," they said. But everyone who understood anything about liberty and the dignity of freedom, knew that the people of the world were being betrayed. When the war came, these same old gentlemen had the effrontery to say that their obscene political progressions that ended in Munich had won for the defenders of democracy time to prepare against the whirlwind. What, then, had they been doing in the years before? What strange blindness assailed them that they could not see while there still was time? What was their plan as they intrigued and connived to help Germany to grow strong? What insanity made them believe that by throttling the defenders of liberty in the little countries they could somehow save that liberty for the rest of the world?

But these old gentlemen were not stupid. They were not foolish or doddering or naive or innocent, in what we know were their tragic mistakes. In the light of the events of the last eighteen months we know they must have had a plan. It begins to make a horrid pattern which slowly becomes clearer as one bit of evidence is piled on another. Perhaps if we, and enough other people, ask enough angry questions — ask them often enough — and insistently enough, we might get the answer.

Perhaps our nervousness about the new year is based upon the fact that there no longer is any choice in the matter of the role we must play in the tragic sequence of international events. There is no longer any argument about what there is to do and how we must go about doing it. "Our way of life," as we proudly call it, must now be defended up to the last shred of American effort, must be geared to a furiously accelerated war economy, because an old gentleman with an umbrella played out the last hand of a vicious game of political poker in a place called Munich and lost. Lost the peace of the world and the lives of hundreds of thousands of human beings, lost a miserable game for power that has taken away the last vestige of sanity and good sense from the lives of millions upon millions of little people. This, then, is a decisive year. The Year of Our Lord 1941. What happens in this fateful time will set the mould, will make the pattern of human life for generations. We as a people are not doing what we might choose to do but what we must do.

No doubt the liberties which have been placed in such deep peril will be saved in the end. No doubt our way of life will win. Obviously, we must do everything humanly possible to be very sure of that. But it might be a good idea to have a good long smell of the stench of world politics that put us in a position where we are forced to defend to the death those liberties with which, we believe, all men are born. On the threshold of this fateful year it might be an excellent idea to clear the air with the resolution that these liberties, once more defended, will, in the future, be secured against all danger and will never again become the stakes in a game for which we as human beings have no stomach. Winning or helping to win a war is merely one phase of the battle for human rights. Victory is nothing if the peace that comes after it is lost.

- One suffers humiliation of a furious kind when a poor guy in a telegraph office is obliged to sing Christmas carols over the phone for the amusement of one's dopey friends. In our case we picked up the receiver, settled back for what we believed was to be the routine reading of a wire, and suddenly had sung at us, in a quavering and embarrassed voice a nasty little Christmas ditty. No doubt the Western Union employee thought we were a bit touched, but we succeeded in getting his name, and later that evening derived a curiously satisfying pleasure out of calling him back and singing him our own little version of Christmas cheer. His name was Roger Thorpe, and though we are sure he thinks we're light headed, we feel that he rather enjoyed the revenge, and we were rather happy about it, too.

- There is a mighty fine story going around. No doubt you have heard it by now, but just in case, and because it warms the heart and cheers the soul, it bears repeating.

It concerns the people of Paris and their reactions to the activities of their conquerors. It seems that a public attitude of studied indifference is driving the German military into the jitters. The French are simply looking through the stolid anatomies of the victors as though they were refuse merely waiting to be cleaned off the streets. It seems that on several occasions fleets of trucks piled high with life preservers were routed through the streets of Paris on their way to the coast for use of the troops in a possible attempt to invade England. As the trucks rumbled by, guarded by the efficient military, men, women, and children stood at the curb, gazed somberly at the parade as though it were a funeral cortege, and made a comment that paled the faces of the infuriated Germans.

The people of Paris chanted dolefully: "Glug — Glug — Glug."

SUN BATH AT TED COOK'S

COOLIDGE DAM, ARIZONA

CHARIS IN MOSQUITO ARMOR

Edward Weston

CAT AND CAT TAILS

FLOOR OF DEATH VALLEY FROM ONE MILE ELEVATION

One of the greatest living photographers

receives the only Guggenheim Fellowship in his field

the why and wherefore and what he did about it.

By F. H. Halliday

IN March, 1937, when I read the list of newly appointed Guggenheim Fellows, I rejoiced, first that there was a photographer among them, second that the photographer was Edward Weston. A wiser choice I could not have imagined. I haven't seen a write-up of Weston since that failed to mention that he was the first photographer to receive this accolade. But to me, far more interesting than the mere statistical fact, is what he did with it.

First, to explain just why I rejoiced, I'll have to go behind 1937 for some background material. Edward Weston was sixteen when his father gave him a camera, thereby deciding a good deal of his future. It wasn't any time at all before Weston Jr. found that school work interfered too much with his photography. When Weston Sr. discovered the same fact from a casual glance at the report cards, it was decided that the young photographer might as well quit school and go to work.

Edward Weston ran through a variety of jobs before it occurred to him that he might as well make a living with his camera, whereupon he built a studio in Tropico, California, (now absorbed by Glendale and Los Angeles) and became a portrait photographer. He had the age old problem of the artist's compromise pretty well worked out. Portraiture was to be his bread and butter — in that field he would please the public; his other photography would be done for himself, to please himself — if anyone wanted to buy it, fine; if no one did that was all right, too.

For a while the system worked beautifully. Weston married and had four sons. He was prospering. Then he gave up the whole business and sailed off to Mexico.

The system has begun to break down, and in the years that followed its collapse continued. The simple fact was that Weston had too much integrity for his own financial good. He couldn't keep his right hand from finding out what his left hand was up to. Every time he removed seventy-five pounds from a buxom matron (with such skillful retouching that she'd really believe the result) he got a little sicker, and finally he stopped doing it altogether. First he stopped using soft lenses and soft papers, then he stopped retouching, then he stopped enlarging. If you get a Weston portrait today it's an unretouched 4 x 5 contact print on glossy paper, and incidentally it's likely to be the most beautiful portrait you have ever had. Weston *(Continued on page 34)*

RUBBISH AND LILY

MODERN MUSIC IN THE WESTERN WORLD

Some of the best of modern music gets itself performed by the labor of loving hands in Southern California

by Wolfgang Rebner

ARTISTS these days cannot afford to build their recital programs in a casual or arbitrary manner. They must use their allotted time between 8 and 10 P. M. to raise the roof and bring the house down. They must not distract the attention of the audience by choosing queer-sounding vehicles for their performance. They want to be re-engaged, don't they? Better make the program fool-proof and play the Flashlight Sonata, as requested in the note sent backstage. If a colleague played the same selection here last week, so much the better.

While so much new music is continuously being written, does it seem plausible that our live concert repertoire should be shrinking? Comparatively few contemporary works have come to stay in our regular programs. On the other hand — according to my program research — we have condensed our choice of *classical* pieces to a minimum! Famous example: How many Beethoven Symphonies are there? Answer, three; the Third, the Fifth, and the Ninth. In other words, we make a "Listeners' Digest" of our entire literature, a trend which may be interpreted in different ways. Again, I speak *not* of Town Hall recitals in New York City or similar metropolitan events which address a limited circle of listeners. I refer to the average program of the touring recitalist.

I was not there to witness it, but the books say that, some generations ago, they played much more of their contemporary music than we play of our own, pro rata, of course. That they did not have as many "standard classes" to draw from makes no difference. But the nineteenth century did develop a type of artist — the virtuoso-composer — who might provide us with the reason for this inconsistency. Many, if not most of these musicians — including Mozart, Beethoven, Chopin, Liszt, Paganini and, in a sense, also Berlioz and Wagner — were their own ambassadors to the Court, or, rather, to the courting of the Public. This would indicate that, whenever new works were being performed, they were mostly of solistic, if not virtuoso character. The second half of the nineteenth century is responsible for much music of this type. Again, this is a symbol of the social evolution of that period in history.

Though the function of music has changed somewhat, we still have composer-performers like Hindemith, who gave a new lease of life to the viola; Toch, who extended the requirements for modern piano technique; Rachmaninoff; Kreisler; John Powell, and Gershwin. And Stravinsky — whose scores are red hot for conductors. Not being a performer himself, Schoenberg asks the soloist to be a veritable Olympic Decathlon athlete with his new violin concerto.

It is well to remember, too, that people have a taste of their own. However, our social and economic set-up has been responsible for that ominous abyss between popular and — don't say it — music. This division of the two fields of music is not necessarily a sigh of good health. "Popular" music means the people's music and it can do no wrong. It includes both folk music and folk dance. It used not to be frowned upon by the "highbrows," or considered to be inferior to the same extent as it is today. Why should contemporary folk music, which is our urge for self-expression, be inferior to the folk music of other days? Unless, of course, our very emotions have deteriorated. In which case, we might as well give it all back to the Indians.

The masters absorbed and transformed down-to-earth tunes into up-to-heaven music. Examples are numerous and obvious. Many of our treasured "standards" are but glorified folk songs. I have it from actual witnesses that Brahms could listen for hours to "that kind of music." And on a copy of the "Blue Danube" he wrote: "Too bad it's not by Johannes Brahms."

Gradually many musicians stopped thinking that jazz was really below-the-belt music and should be relegated to the mental bathroom. Now they will admit its potential, if not already actual, value as a folk expression.

Since new developments and additions to the concert repertoire are bound to take place, it has become necessary to create a platform where composers can speak their mind and where audiences can hear music on approval.

There is much composing going on in Southern California and there is more to come. The country has attracted an ever-growing number of creative artists who seem to find peace and relaxation amid the mountains, the ocean and the flowers of this blessed region.

Many of these resident composers now take an active part in the newly founded Music Council of the Hollywood Theater Alliance which presented its inaugural concert on December 15. This society, according to the "Statement of Purpose" in the program pages, is a "non-profit community organization" to foster and promote contemporary, primarily, American music.

This means both an offer and a challenge to Southern Californians. A non-profit society on *this* side of the footlights; the public will benefit by these advantages. A community organization? Here is the challenge.

Let us glance at the program and meet the performers: Harpsichordist Alice Ehlers; Commentator Edgar Barrier; Conductors Ingolf Dahl and Nathan Kroll; Vocalist Paul Keast and the hand-picked members of the orchestra and string ensembles. We are first greeted by the perpetual contemporary, Couperin, who proves himself more than the conventional curtain raiser. And then we dive right into it, with the Octet by Shostakovitch, the Enfant Terrible, whose music is a frequent condiment in our concert diet. Darius Milhaud, now a resident of California, contributes three of his "Little Symphonies," unusual in form and material, obviously made by a connoisseur. The small but select gathering of instruments includes some woodwind individualists expressing their own opinion, and key.

The introduction to the public of Sol Kaplan would in itself warrant your presence that night. This youth, whose Suite for String Quartet, you would have heard, is a "go-placer" and he should be invited back for more. Louis Gruenberg's "Daniel Jazz" is exactly that. In this Colored Cantata, Gruenberg, with his innate sense of style and brilliant technical equipment has successfully reconciled negro and jazz idiom in the concert hall.

Programs like this one are not easy to produce. They should, nevertheless, be presented at regular intervals, to make the "Music Council" a real property and asset to the community. "We do not ask you to like it, but to give it a fair chance," said Stokowski! *One* chance might not be sufficient. Have a historian compile the embarrassing list of recognized masterworks which were mocked or howled down upon first hearing; then frame and memorize it.

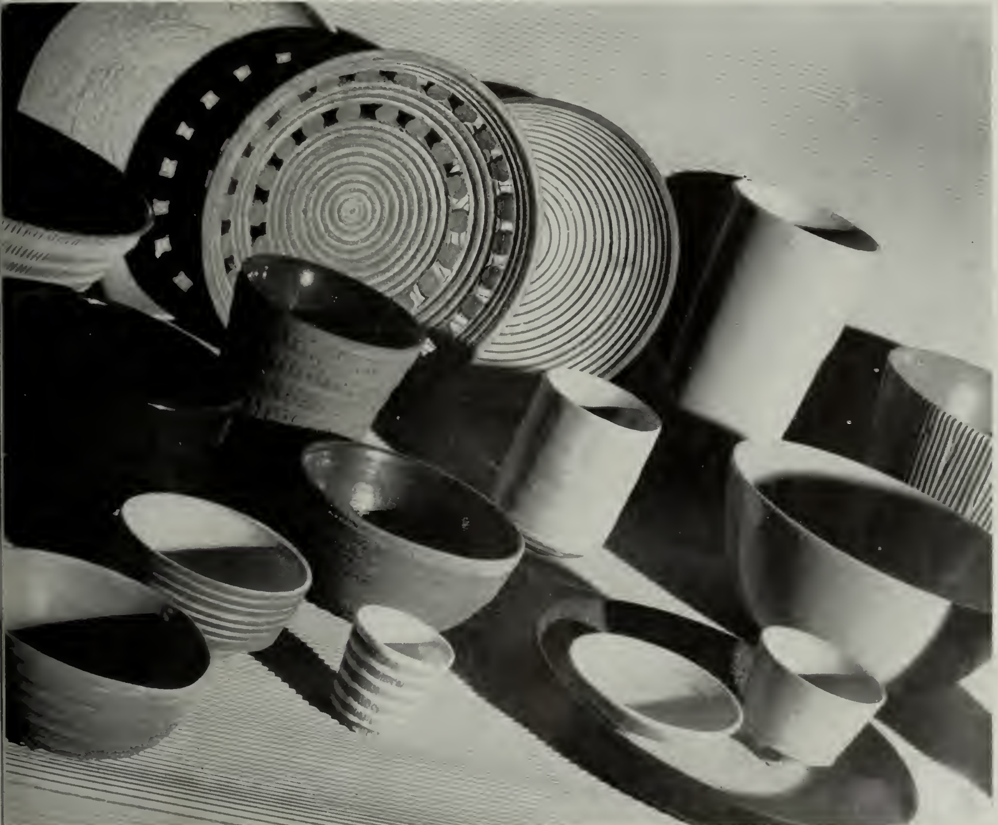
We need a committee to investigate Musical American Activities. Judges: the Public. Membership in the jury out to include most able-minded citizens. To keep such a venture alive and make it an institution should be a matter of civic self respect.

The moving picture industry has, of course, a substantial share in this cultural responsibility and also in its success. With so much superior talent at their command this industry knows how to make *pleasure* its business. When Stravinsky saw *(Continued on page 35)*

AN EGGSHELL MATT GLAZED BOWL EDGED IN PALE TURQUOISE

A FRUIT BOWL PIERCED TO ALLOW THE CIRCULATION OF AIR

URA ANDRESON'S PIECES RANGE ALL THE WAY FROM DELICATELY CONTOURED LITTLE VESSELS TO BIG, VIGOROUS POTS WITH APPROPRIATE TOOLING OR GLAZING

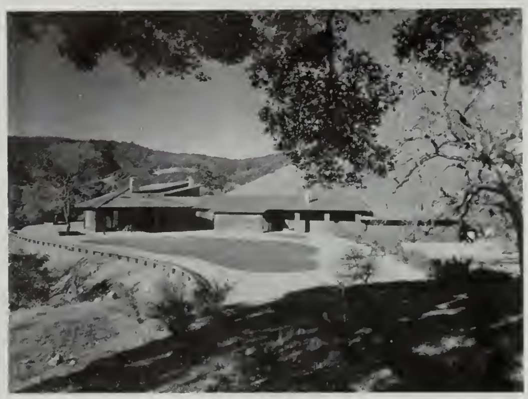


A lady with a "green thumb" at the wheel turns her creative vocabulary into craftsmanship that is sensitive and honest.

HOUSE IN THE CALIFORNIA HILLS

Architect, William Wilson Wurster, A.I.A.

Landscape Architect, Thomas D. Church

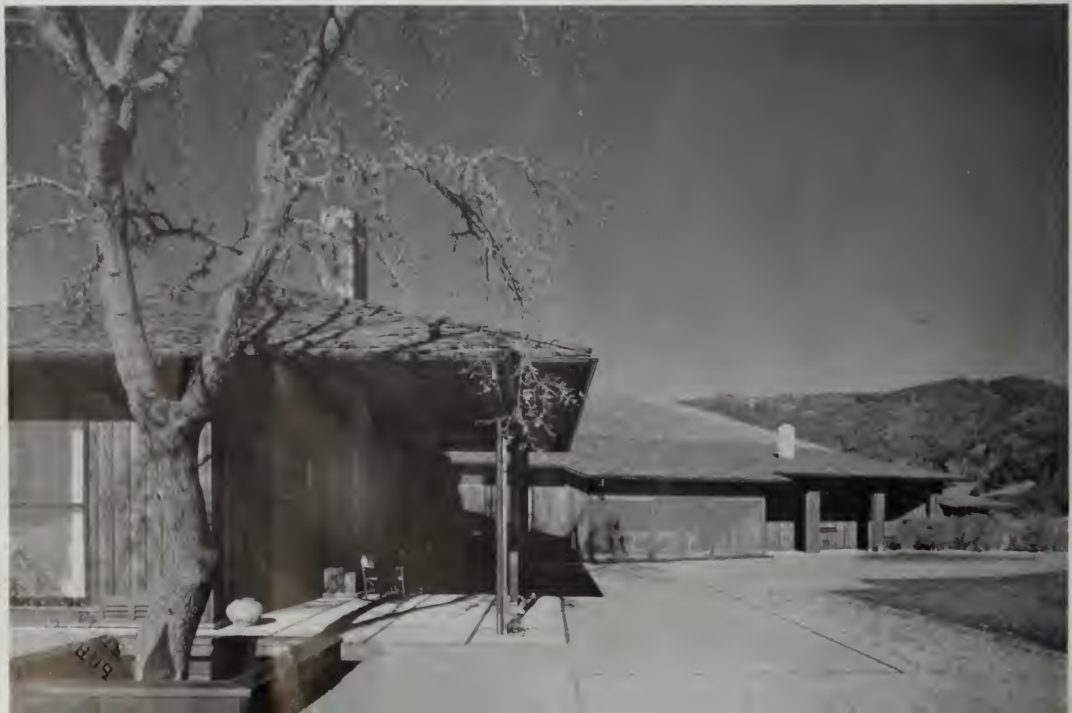


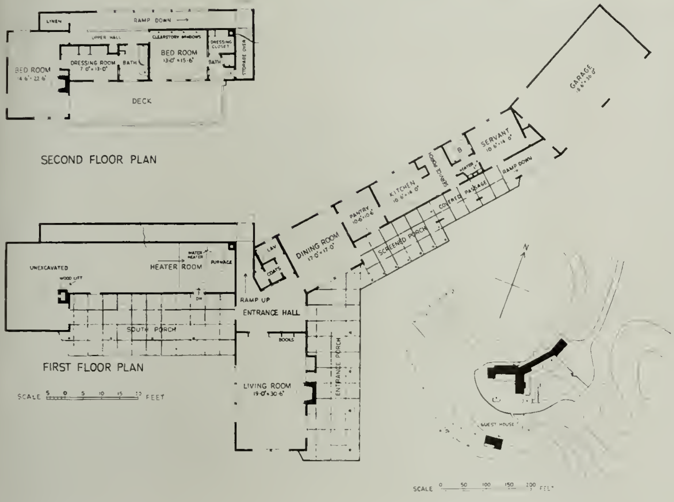
Roger Sturtevant

THIS is a free-flung and informal country house designed in no set pattern and developed simply and directly out of the nature of its surroundings. It is of redwood which is almost the color of the red soil. The flexible living areas adapt themselves to the indoor-outdoor kind of living so popular in California. Glass areas permit generous views of the orchards, hills, and wooded slopes. The house is simple and straightforward and without any stylistic affectations. It flows easily within the few restrictions of the site. Ramps take the place of conventional steps by which one proceeds from one level to another. There is excellent separation between service and the living areas.

Interiors, Everett Sebring

THE HOUSE OPENS EASILY INTO THE LARGE GARDEN AREA WHERE THE GENERAL LANDSCAPING PLAN FORMS A PART OF THE GENERAL UNITY OF DESIGN





SECOND FLOOR PLAN

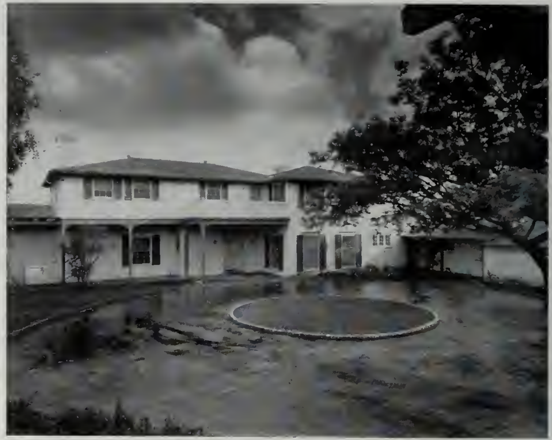
FIRST FLOOR PLAN

PLOT PLAN

RAMPS ARE USED INSTEAD OF CONVENTIONAL STAIRWAYS

COUNTRY HOUSE

House for Mr. and Mrs. A. M. Chaffey
Brentwood Park, California
Architect, John Byers
Associate, Edla Muir



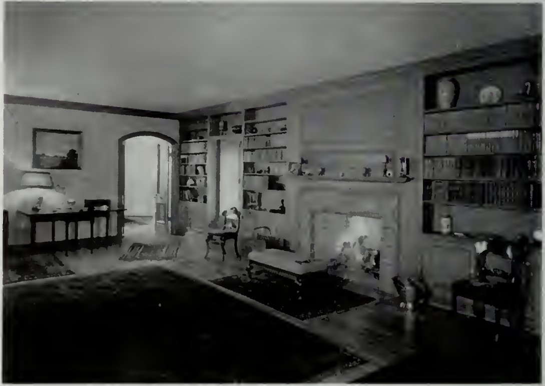
Miles Berné

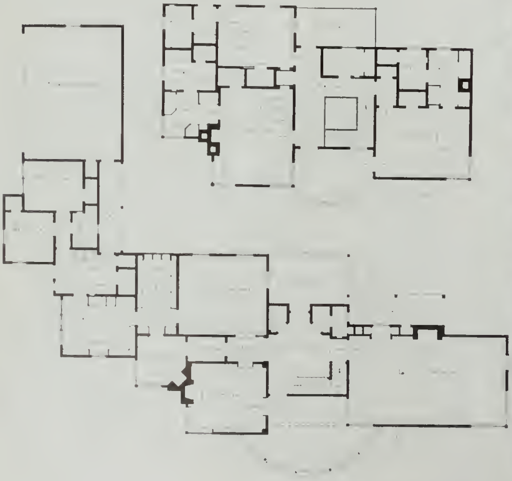
THE PROBLEM consisted of building an entirely new two story house on the brink of the canyon and dismantling and re-assembling in various ways an existing house to form a harmonious group. The grounds consist of many acres, well planted and laid out with trees and shrubs.

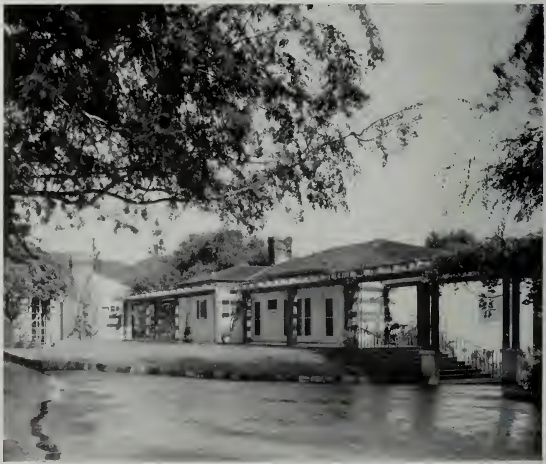
The old house was 28 years old. The second floor was completely demolished and discarded in order that the building might come more in scale of the new house. The living room of the old house was then moved over adjacent to an existing three-car garage where it became a part of a guest house. The remaining portion of the original building consisting of a billiard room and several smaller rooms, was left intact to serve as a playroom.

The old pergola covered with huge grape and wisteria vines was left intact and a new curving pergola was designed to connect the old and new structures. A splendid framed view of the low mountains at the upper end of Kenter Canyon.

The new house virtually overhangs the edge of the canyon and is three stories on that side, with heater basement, servants rooms, storage and wine rooms on the lower level. The curved deck accessible from the second floor bedrooms affords a view of the ocean as well as the canyon. The living room is paneled and finished in natural pine, with one whole wall devoted to books. The library is done in bleached redwood. The breakfast room is floored with 1x12″ yellow pine surfaced nailed with equally spaced copper headed nails. The fireplace in that room is furnished with a hinged grate which converts it into an indoor barbecue.



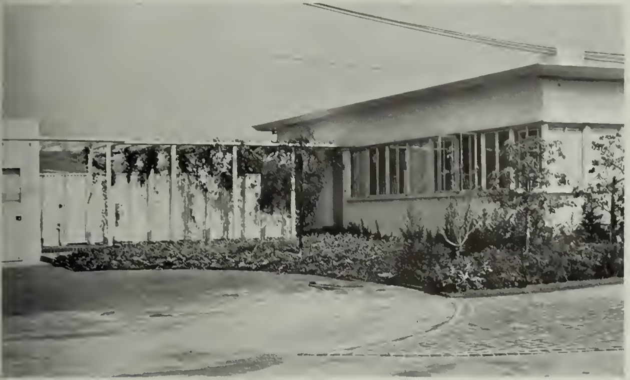




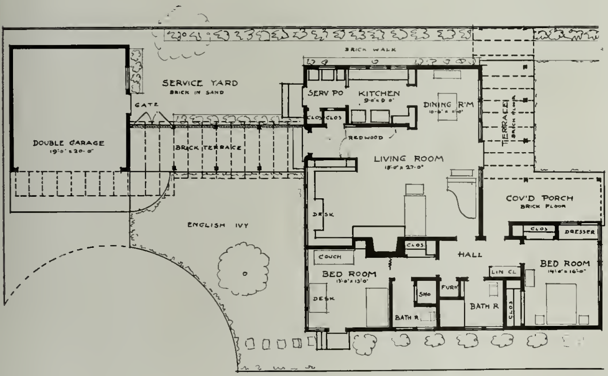
SMALL HOUSE

Designed by Walter R. Koessler

Brentwood, California



House for Mr. and Mrs. Walter Koessler



PRIVACY, the feature of this small house for a family of three, was predetermined by its location at the dead end of a short drive. House and flower-bordered lawn are on level ground, and the remainder of the property, an eastern downward slope, assures seclusion and commands a view which culminates in the San Bernardino mountain range 100 miles away.

Garage and house are connected by a pergola, the louvred fence of which conceals the service yard. The latter is completely separated from indoor and outdoor living section as well as from the main approach, yet conveniently accessible through delivery gate and kitchen wing.

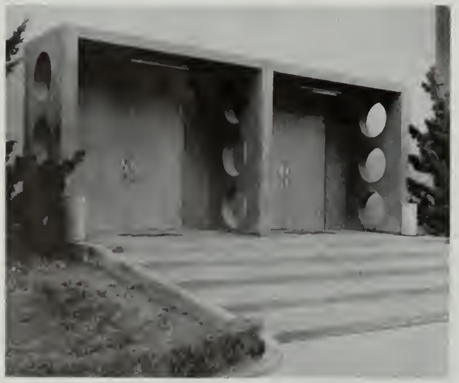
To take full advantage of the scenic beauty toward the east, an intimate relation between indoor and outdoor space is attained by the use of very large windows and French doors opening out onto a brick terrace.

In the living room, built-in cabinets, bookshelves and desk as well as panels along the entire north wall are of California redwood veneer. Indirect lighting is installed into the top of the high bookshelf, the back of which forms the entrance hall. The fireplace is of red split brick and has rounded edges.

Ventilation and daylight make the bedroom hallway worthy of notice. Its door with built-in double hung sash leads out to the roofed-over part of the terrace.

Harry Baskerville

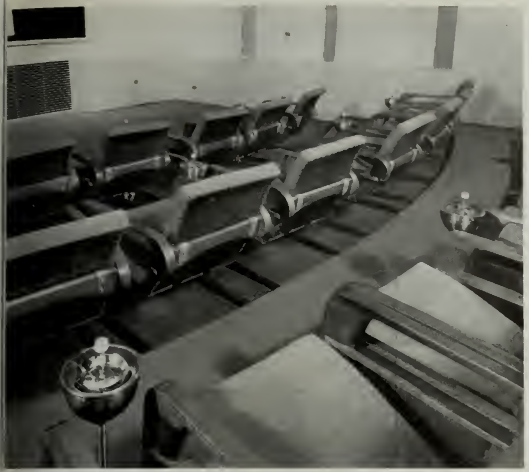
Man-made magic gets itself properly housed



THEATER ENTRANCE SHOWING PIERCED CONCRETE FRAME

"Besides the actual physical operation, the comfort of mind and the happiness in the place of your work depends not only upon pure, practical, and functional solutions but also on their appearance. It has been part of the physchological wisdom in the directing mind of this organization to recognize such requirements. The result depended upon a balance making the operation, structure, and economic functions a part of form and color instead of superimposed architectural or design convictions. All of the plant and its equipment has grown out of the men and the work that built the plant. Those who built the buildings and the equipment coordinated existing trends."

KEM WEBER



PROJECTION ROOM WITH ADJUSTABLE CHAIRS DESIGNED BY KEM WEBER

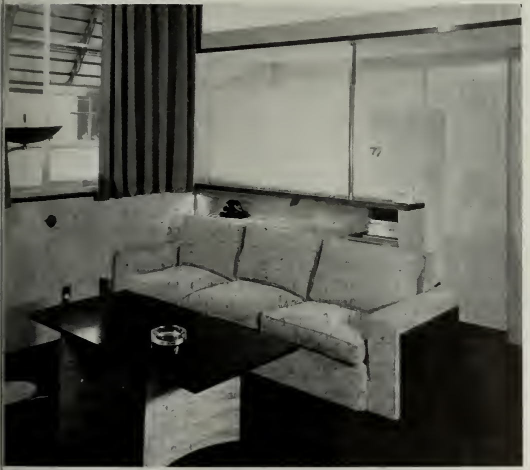
TERRACE AND PERGOLA OF THE RESTAURANT

WALT DISNEY STUDIOS

Kem Weber, Supervising Designer

James Lill, Structural Engineer

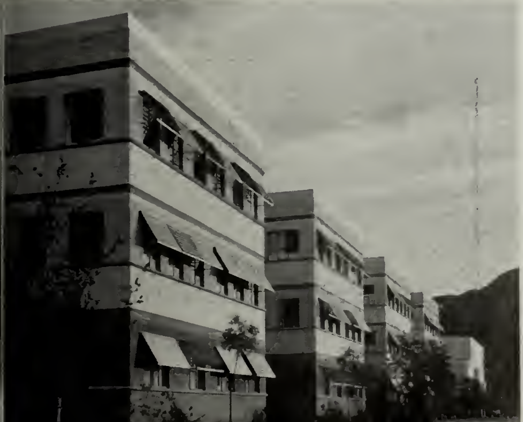
F. Scott Crowhurst, Supervising Contractor



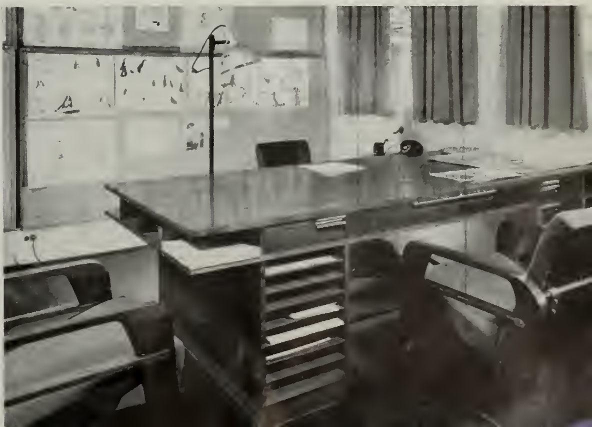
ONE OF THE ROOMS IN THE OFFICE SUITE DESIGNED FOR WALT DISNEY

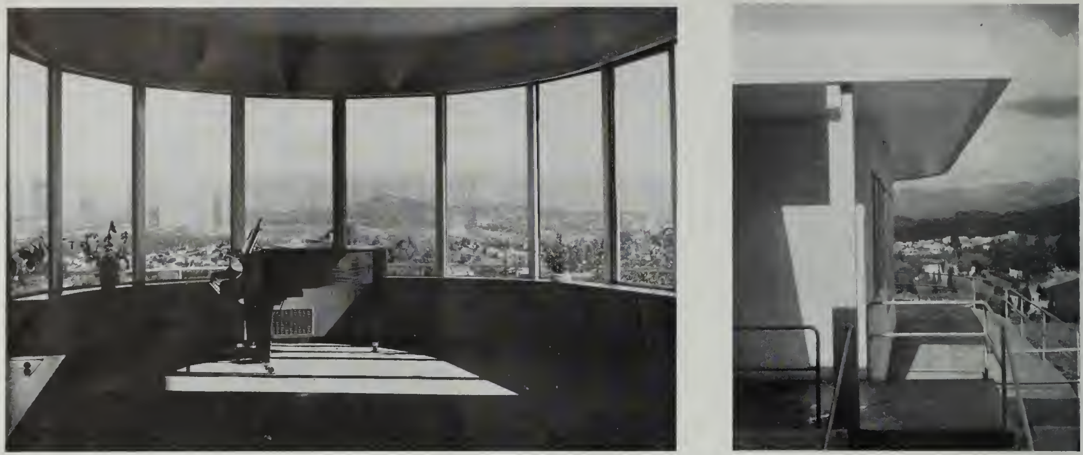
TRADITIONALLY, the design and construction of the new studio had to be a work of unusual urgency and complexity. For this reason design units and full size construction crew were organized on the studio payroll and coordinated in a field office (future warehouse) built on the job. In this way foundations and underground work could proceed while the superstructure was still a series of conferences and studied sketches. In addition to the usual supervision, all drawings were continually and meticulously edited by the production staff and future tenants; revisions were made or compromised hourly.

There had to be as many buildings as there are processes in production. All had to be made resistant to heat and cold, dust and darkness, noise, decay and earthquakes. The absolute necessity of function adapted to intricate and even unborn studio processes precluded any boredom on the part of the designers. A sense of economy was exercised on the architectural styling, so that the utmost in adequacy was neither stinted nor exceeded. Layout provided for future expansion of all structures.



THE DIRECTORS CONFERENCE ROOM FOR DAILY STORY DISCUSSIONS





THE HOUSE IS SO ORIENTED THAT EVERY ROOM HAS A VIEW AND DOUBLE EXPOSURE TO SUNSHINE

Shulman

HOUSE FOR E. M. LIPETZ

DESIGNER, RAPHAEL S. SORIANO

LOS ANGELES, CALIFORNIA

THE HOUSE is built on the highest portion of a hill below which there is a large lake. The view includes three ranges of mountains running east and west. The large living room has been especially designed for music. Shelves have been provided to accommodate several hundred record albums.

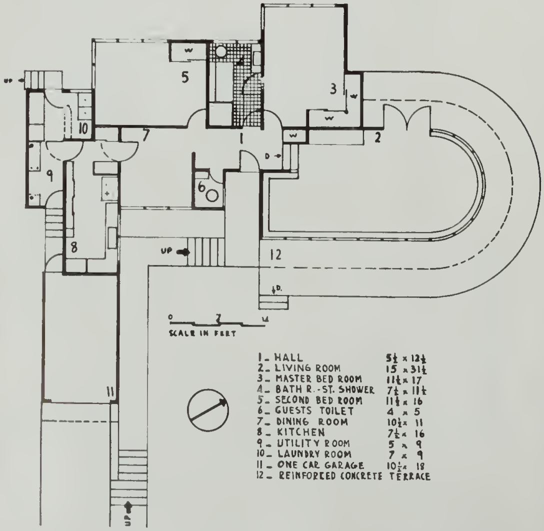
The small dining room accommodates eight people. There has been no attempt in the general design to be either romantic or fashionable, the purpose being to create a workable living unity with all of its parts coordinated around a central idea.

One approaches the house by two sections of steps. Entrance is through a small hall overlooking mountains and distant trees. The large living room, 15 x 31 feet, is almost completely of glass. The floor is carpeted in a broadloom of coral-rose. The walls are covered with ribbon mahogany, natural finish. The couch and chairs are upholstered in fawn colored fabric. The drapes are ribbed corduroy. Two steel doors open upon a large terrace.

The accoustics have been carefully considered. The general form of the ceiling, the multiple pockets of the bookshelves, and the general openness of the plan make reverberation impossible.

Much of the furniture throughout the house has been built in and incorporated as part of the general plan. In the bedrooms, the wood used is gray ash. Walls and ceilings have been painted dull white.

The efficient forced air system heats, cools, filters, humidifies, and changes the air within the house every fifteen minutes.



1	HALL	5½ x 12½
2	LIVING ROOM	15 x 31½
3	MASTER BED ROOM	11½ x 17
4	BATH R.-ST. SHOWER	7½ x 11½
5	SECOND BED ROOM	11½ x 16
6	GUESTS TOILET	4 x 5
7	DINING ROOM	10½ x 11
8	KITCHEN	7½ x 16
9	UTILITY ROOM	5 x 9
10	LAUNDRY ROOM	7 x 9
11	ONE CAR GARAGE	10½ x 18
12	REINFORCED CONCRETE TERRACE	

OUTDOOR THEATER

The modern theater moves outdoors to tell its story. Rehearse your lines for you are the actors in this theater of today and tomorrow

by James Rose

DURING the two great periods of the theater — the Greek and the Elizabethan — plays were given entirely out-of-doors. The audience formed an almost complete circle around the actors — an arena effect which accomplished two things: 1, concentration on the action from all sides as in a bull fight or boxing match, and 2, a physical closeness to the action because the audience extended a short distance in all directions instead of a greater distance in one.

Today we drowse, sometimes contentedly, in the plushness of one room while the actors, pasted like paper dolls against a backdrop, struggle frantically behind a procenium to do something exciting and interesting. It is a polite tradition which can be justified on the most valid technical grounds — once you accept the tradition.

We have scenery; therefore we have a procenium. We have actors and technicians; therefore we have a backstage. We have mechanical equipment; therefore we have a loft. As Voltaire put it, we have spectacles; therefore we have noses.

Even the most advanced theatrical presentation today generally overlooks the integral relation between form and content. Instead of a form evolving from the dramatic statement, every message is delivered in a variation of the conventional three-act pattern. And what is the reason? Our polite theaters!

The Greek theater evolved out of the fragments of music, dance, and literature which required a place of synthesis. A platform to give a hearing. A means of communication in an ancient world. The Elizabethan theater came out of the play. It reflected rather than dominated. They had plays. We have theaters.

Theaters today are designed for pictorial effects, not for drama. Experiments such as the space stage sets and plays like "The Living Newspaper" only reveal the inadequacy, for the drama is inherently a three dimensional presentation. Behind a procenium, it is just the painting of drama, and delivering the dramatic message of today in such a theater is like trying to carry on a conversation in iambic pentameter. And so, with drama all around us it is a rare phenomenon in the theater. When we want the real thing, we must dash to a fire at three o'clock in the morning.

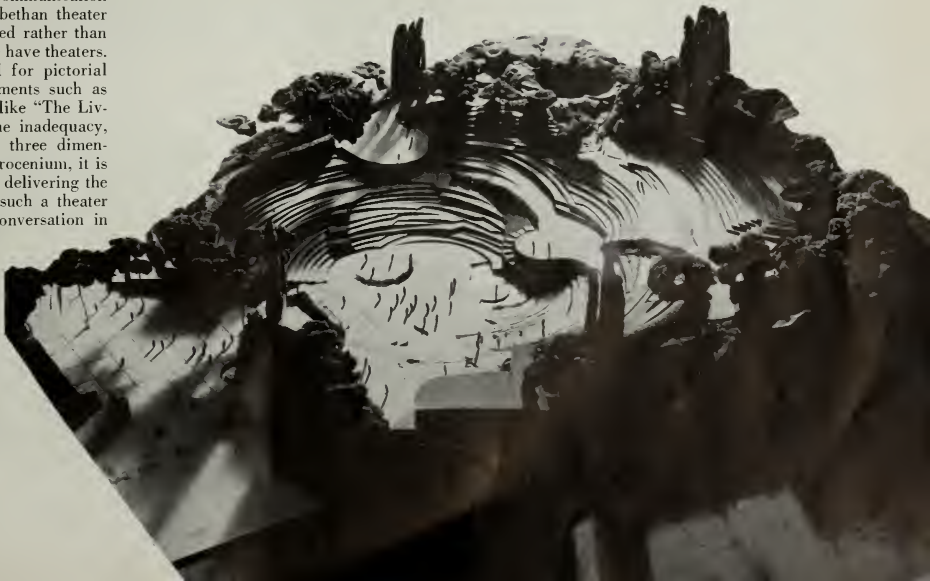
We can learn from the ancient Greeks that a theater is a means of communication. This does not mean that the Greek theater can be successfully transplanted into a world of printing presses and mechanical gadgets. Nor does it mean that we should neglect any of the mechanical aids we have developed. It means simply that we should evolve theaters that can hold and communicate the dramatic message of today.

We can learn from the Elizabethans that the form of this new theater must come out of the message, and not from a series of polite conventions to cure insomnia. We can learn that the play, not the procenium, is the thing.

We can learn from both that action is where you find it. It is in a street fight. It is in a football game and a prize fight. It is in our minds. It should be in the theater, but the only way we can get more than a glimpse — the only way we can take an active part — is to bring it out of the "other room" so that we can feel it just as we feel it at home or in the street or at the game.

Perhaps one day someone will realize that noses were made before spectacles, and present a play instead of "a painting of sorrow." It would never fit into our theaters. It would upset a lot of proud little conventions. It would be impolite, but what a relief!

Below: A series of plays, completely surrounded by the audience, is provided for the intimate action of the play. Outer stages beyond the audience are for vignetted, atmospheric action similar to that of the Greek chorus. Thus the audience becomes an integral part of the action. Scenes are shifted by spot light from one play space to another with a tempo equal to that of a motion picture.

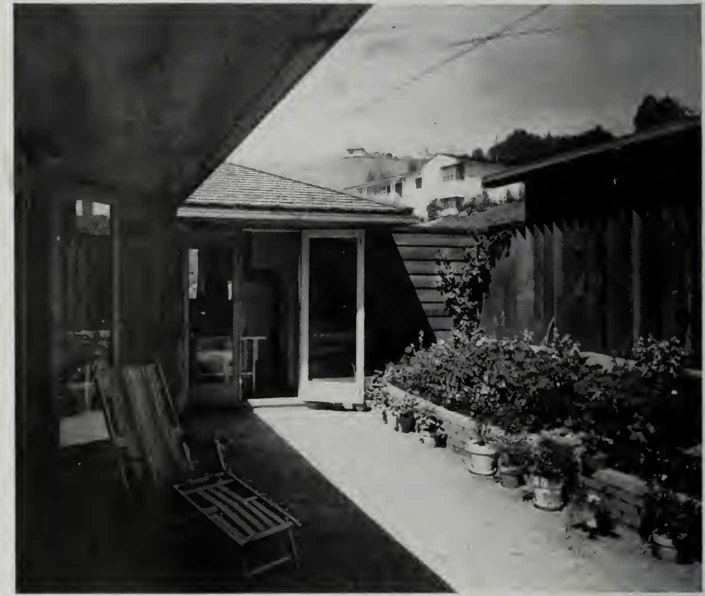


REDWOOD HOUSE

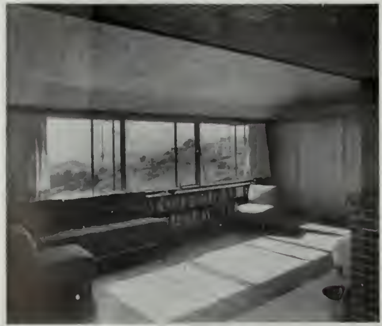
THE PROBLEM of the McPherson house was to design for a young couple, a home on a sloping site in the Berkeley hills, to take full advantage of the magnificent view of Mt. Tamalpais and the Golden Gate and to provide outdoor living space sheltered from the prevailing western trade winds. The three main rooms of the house, it will be noted, have direct access to the court, one of whose walls is louvred allowing freer circulation of air on warm breezeless days as well as providing privacy.

The large living room window of alternate fixed and hinged steel sash encompasses the sweeping bay and mountain view to the West; the living-dining room walls and stair cabinet of redwood plywood, untreated, absorb and mitigate the glare of the afternoon sun. The living room ceiling of integral color plaster follows the slope of the roof rafters over the entire area for the enhanced accoustical effect on musical performance of the added room volume. The ceiling of the dining space drops to 6′-8″ providing a more intimate relation to the diners and freeing the living room indirect light trough facia of unnecessary breaks.

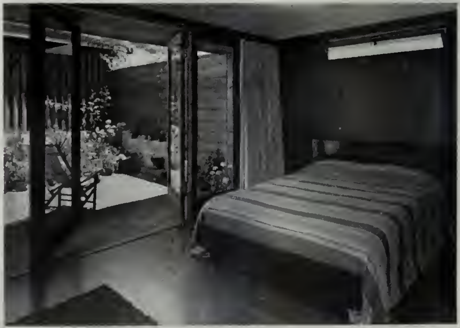
THE PRIVATE COURT SHOWING THE OVERHANG OF THE ROOF WHICH PROTECTS THE HOUSE FROM THE SUN



THE LIVING ROOM WITH VIEW OF THE HILLS AND BAY



THE OWNER'S BEDROOM WITH GLASS DOORS WHICH OPEN INTO COURT



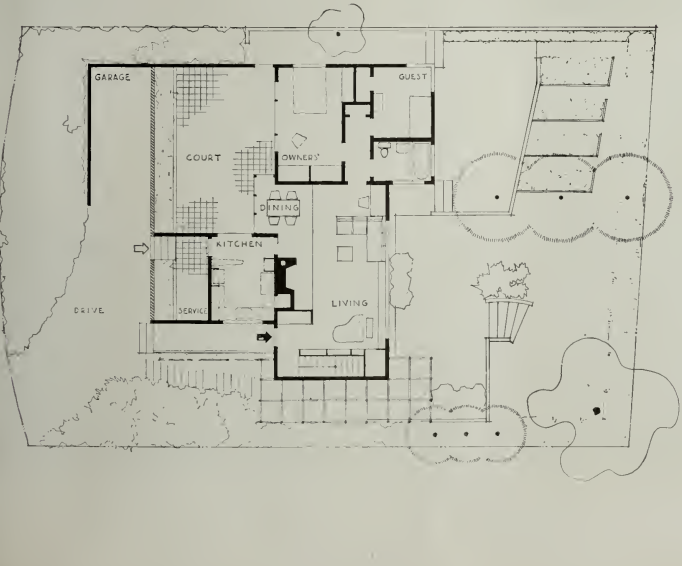
The Residence of Dr. and Mrs. H. A. McPherson, Berkeley, California

Designed by Francis Joseph McCarthy
Consulting Engineer, A. V. Saph, Jr.
Landscape Design, Edward A. Williams

Roger Sturtevant

ENTRANCE DETAIL SHOWING DRIVEWAY AND LOUVRED REDWOOD WALL

THE LIVING ROOM AND DINING ROOM SHOWING FIREPLACE DETAIL



The owner's room has hinged glass doors for direct access to the garden court and ample morning sun; redwood plywood walls and indirect lighting similar to the living room, integral color plaster through the ceiling is flat. All bedroom drawers and closets are built-in, freeing the major part of the room for dressing.

Provision has been made for a future playroom, bath, and work shop on the basement floor which opens to the garden on the west. The furniture and most equipment for the house were included in the original budgeted expenditure for the house and were under the designer's control. The furniture designed with the house for a variety of uses and arrangements is being added to as the need is found for it.

The exterior siding is of beveled redwood siding treated with Logwood oil. The steel sash is painted blue-green and the roof is of cedar shingles, untreated.

MODERNIZED COLONIAL

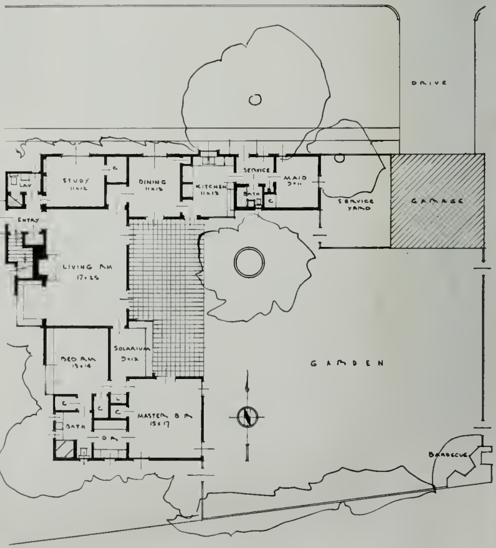
House for Mrs. Janice Lauer King

Brentwood, California

Architect, Richard King

Woodcock

THIS small house for a family of three is well back from the street and separated from surrounding property by magnifient trees. In style it is modernized Colonial. The principal living rooms open upon a large, uncovered brick terrace, secluded and made private by an abundance of landscaping. There is a large recreation room with a fireplace and bar directly below the living room. There is a powder-room lavatory directly off the entry. The walls of the living room are oyster white with exposed wood trussed ceilings. The furnishings are American colonial, the upholstery in linen and chintz. The dining room has twill wall paper walls with a pine dado. The furniture is fruit-wood and the draperies figured chintz. The outside walls of the house are of 1″x12″ channel redwood siding, which has been painted an oyster white. The roof is of natural shingles, the wood trim painted to match the siding. The doors are of detail raised paneling with louvred blinds, which are the same color as the house.



NEW PRODUCTS AND PRACTICES

ABOUT GOOD TENNIS COURTS

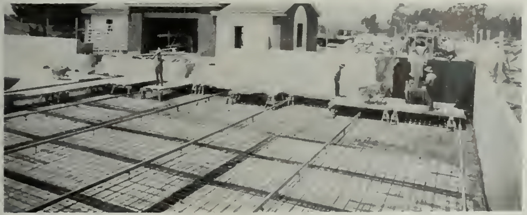
ALFRED A COOK is a young man who by merely improving the specifications and construction of standard tennis courts evolved among the world's best tennis courts. And it all started when the Beverly Hills Tennis Club asked him to finish a swimming pool on which he was working with a contractor who was about to abandon it because of financial difficulties. Cook finished the pool alone. The club then asked him to build a tennis court reasoning that one who could build a good cement swimming pool could also build a good cement tennis court!

That court, like all his courts, covered the usual area of 60 by 120 feet and the net posts and playing lines were laid out in accordance with the rules and regulations of the U. S. Lawn Tennis Association. Naturally Cook, who does not play tennis, has always followed the accepted rules and regulations and in this case he also accepted standard specifications and construction for building the court.

When he finished that court a studio script writer, Joe Swerling, wanted one just like it and Cook built his second and last standard tennis court for he was convinced that by improving standard specifications and construction he could improve standard courts. Thus while working for Barbara Stanwyck he started to build a tennis court as he thought it should be built.

He took the site and natural grade as it was and did the neessary fine hand grading and installed the court slab which consisted of a base course 3½" thick of grade "A" concrete consisting of 1 part pure Portland cement, 2½ parts clean washed sand and 3½ parts graded ¾" rock and a top course of ½" thick consisting of 1 part pure Portland cement to 2 parts of top sand.

He changed the construction in the 3½" base course from reinforcing mesh to ⅜" reinforcing steel bars placed 12" on center both ways and tied to form a rigid mat with the result he not only did away with the usual lines in the top course, along which cracks are supposed to follow, but he also eliminated the cracks!



Thus he removed one of the causes why so many tennis players say so many soft-spoken damns when their ball deflects in an unexpected direction. And then by using a mica free material in both the base and top course Cook eliminated pops, (those rough, pock-marks), and sprawls, (those round cone shaped holes), caused by poor material or containing too much mica. And thus he irradicated the last two excuses for a ball not bouncing in an expected direction!

He refined these improvements while building a dozen courts for such notables as Zeppo Marx, Marion Nixon, Sol Lesser and others. But the next noteworthy improvement came when he returned to the Beverly Hills Tennis Club where he improved the drainage system on his first court and then built one of the world's best courts. The drainage system he evolved while building many courts. Along the fall side of the court there is installed a four-inch vitrified tile drain with six openings on the court. The six drain inlets are covered with a cast iron grating and the overflow of water is carried off through a stub outside the court. Cook has used this drainage system on most of his courts which is unique when you remember that the court is in two solid pieces, the largest pieces of concrete poured without any construction joints, and yet the court is dry and puddleless a few minutes after a rain.

All these innovations he incorporated in his second court for the club and in addition he substituted an imported sand in both the base course and top course. This resulted in a perfectly graded aggregate, free from any foreign materials, which made possible his now famous Rotary Velvet Finish. Someone has said that this finish is an optical illusion, that either a secret tool is used or the constructor has a particular technique with a trowel that is worked in such a way as to leave rows of concentric circles overlapping each other and yet blending into one another. Cook passes it off by explaining that by using the imported sand and Monolith Portland Cement which gives best results for drying, curing and later staining he can obtain the desired effect.

Perhaps it is stretching it a bit to use the word velvet in conjunction with concrete but the finish is so smooth on the courts using the imported sand that your hand will remain unscratched when drawn across the surface, the fuzz remains on tennis balls which last nearly three times as long yet lose none of their characteristics when cut or topped. And yet the surface is non-skid—the players stop "right now" on its smooth finish.

The Rotary Velvet Finish has been pronounced by pros to be the nearest to a grass court as any cement court could possibly be and those who pronounced it should know, for they include Fred Perry, Alexander Vines, Alice Marble and Elinor Tennant. That particular court is considered by them to be the best ever built for any club or organization, and after two years it has still to develop its first flaw!

Only one other court is its equal, or better, and that too was built by Cook, for Adolph Schaumer, and rates as the best tennis court ever built for an individual for private use. Those who have played on the Beverly Hills Tennis Club court feel IT is the best court anywhere, but those who have been privileged to play on Adolph Schaumer's court pronounce IT the best. To settle all arguments we should consider the statements of experts for Elinor Tennant, Alice Marble and William DuPont, Jr., included both the above courts in a two-week tour in search of the perfect court and decided that Adolph Schaumer's court was the best.

In fact DuPont felt that way about it so strongly he asked Cook to come east and build him two identical courts at his estate in Saratoga, New York, and at his horse breeding ranch in Boyce, Virginia, thus acknowledging that the best tennis courts originate in the land of the best tennis players!

Because of below freezing possibilities both these courts were made six inches thick and reinforced with ⅝" steel bars on 6" centers both ways—which means that there was a heap of steel and concrete in those courts! And to insure getting a Rotary Velvet Finish DuPont had Cook's imported sand manufactured in New Jersey and sent to Boyce and Saratoga.

And that is not carrying it too far when you remember that in chemically staining standard tennis courts there is a wide variation because the sand in the top course is not uniform which results in an uneven color throughout the court and on no two courts can the color be exactly duplicated. In contrast the imported sand makes possible a uniformly colored court whose tints can be exactly duplicated in any other court as well. However, Terracotta Red seems to be preferred as it is easiest on the eyes and eliminates [illegible] sun glare.

As the acid wash and the coats of chemical stain cannot be applied until at least 30 days after completion of the courts, in which time the concrete is given ample time to cure, Cook must travel another 8000 miles just to stain those two courts. But then Cook doesn't mind for he plans on traveling far in the building of the world's best tennis courts—and he probably will for he is only twenty-eight!—HOWARD E. JACKSON.

NO-ACCIDENT CERTIFICATES AWARDED

Six months of no lost-time accidents led to awarding of certificates to two winners in the safety contest of the Northern California Section of the American Ceramic Society, at the recent annual meeting. C. L. Barr, Superintendent of Safety Engineering, State Compensation Fund, presented certificates to W. A. Hislop, California Art Tile Corporation; and A. C. Myers, Myers Ceramic Products Company. The names of these winners were ordered engraved on the safety trophy whose possession they will share during the forthcoming year. C. W. Kraft, Kraftile Company, presided as chairman of the section. Officers for the

(Continued on page 38)

37893

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EDWARD WESTON

CONTINUED FROM PAGE 17

hasn't stopped flattering his sitters by a long shot, he has only stopped doing it by artificial means. What a less skillful photographer strives for via spotlights, diffusion disks, and the retouching pencil, Weston attains with daylight, sure technique, and excellent psychology.

Such measures were bound to reduce the ranks of Weston's prospective sitters — the world being full of timid souls who are terrified at the mere idea of a portrait's looking like them. So Weston, when he should have been about his own work, had to stick close to his studio for fear of missing the sittings that did come. (A state of affairs not altogether blameworthy since it may be held partly responsible for Weston's important close-up period — shells, vegetables, etc. — and the beautiful series of fragment nudes.) But to get back to my rejoicing: not only was the time ripe for the Guggenheim Foundation to bestow a fellowship on a photographer; it was equally ripe for Edward Weston to reap the full benefit of a period of freedom from financial pressure.

Anyone believing that all artists are impractical dreamers would be shocked to meet Weston, an eminently practical man. I don't know a business man who could have done as much with a year of freedom and $2000. Weston and his (second) wife Charis — daughter of novelist Harry Leon Wilson — planned the project of photographing the West in such a way that every possible cent would go for photography and travel. I made one trip with them, and if I ever saw living reduced to essentials, that was it.

It was a week without radio, newspaper, or mail; without anything I would formerly have called a regular meal or a possible bed. The Westons didn't even carry a watch. For the first two days — during which we touched no settlement — I suffered sugar and creamless coffee and saltless food. But even when these deficiencies were remedied, life was rough enough. In the morning — and I mean morning: four or five A.M. — we rushed into clothes, swigged down fruit juice and coffee, packed up the car, and were on the road before sun-up.

After that the order of the day was dictated by the surroundings. Charis was chauffeur. She piloted Heimy (the travel-scarred Ford sedan) along at fifteen mph when the country was good; raced along at thirty-five if the going was dull. When Weston saw something he wanted to work with or investigate further, Heimy was halted, the 8 x 10 camera fixed to its heavy tripod. With that hoisted on one shoulder, the holder case in his free hand, Weston trudged off to examine his find. Meanwhile Charis pulled out her portable typewriter, set it up on the front fender, and pounded away at the daily log. If Weston made but a single negative, fifteen minutes would see us packed up and driving on. If he found several things to do we might stay half an hour or half the morning. There was no destination, no routine. One day we could cover a hundred miles; another day less than ten. One day would net two negatives, another day, eighteen.

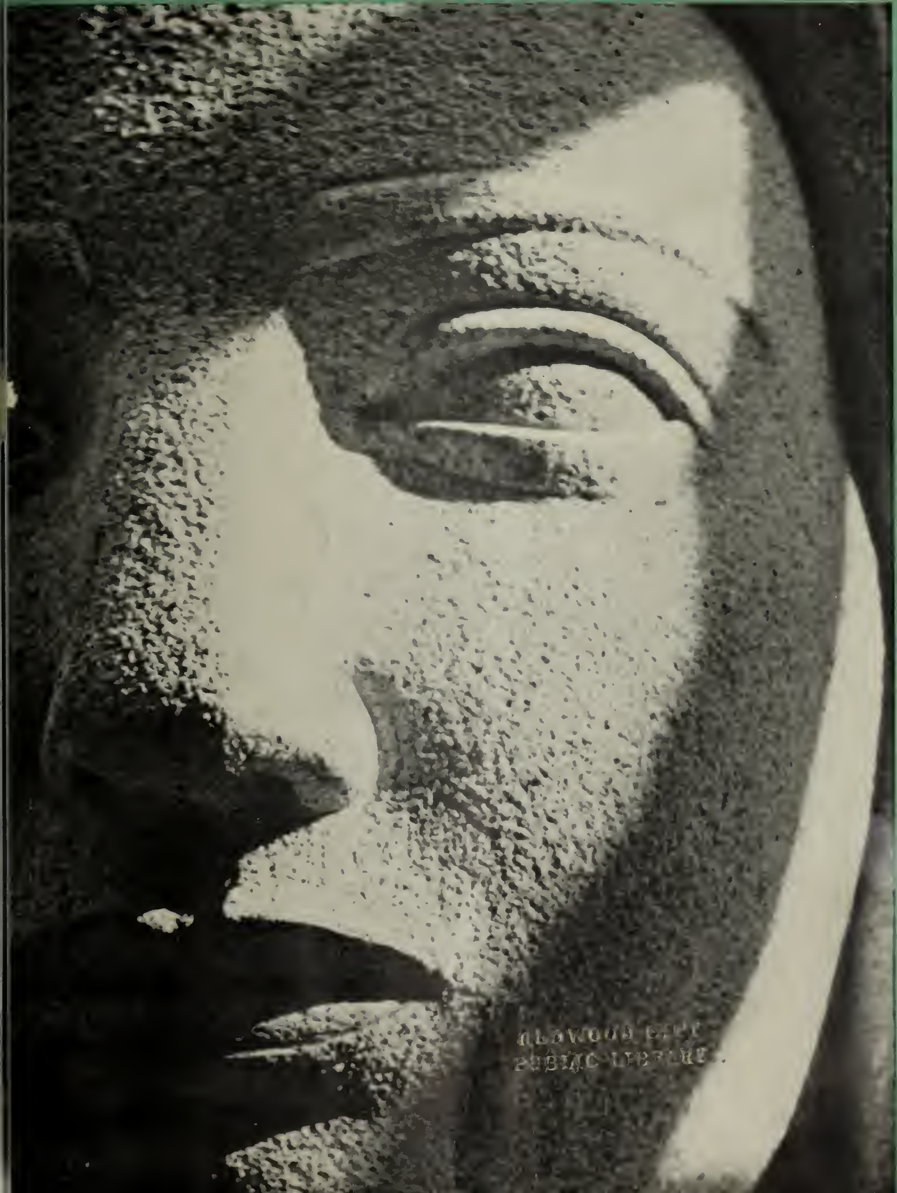
After a week of this itinerary I was not unhappy to return to the decadence of apartment-dwelling, as represented by hot bath, frigidaire, radio, tables and chairs. But after a year of it, the Westons can hardly be blamed for failing to get back into step with urban existance. When a second Guggenheim Fellowship, awarded for six months more travel and photographing and six months of printing, made a permanent dwelling a necessity, the Westons built what a discerning friend calls the *Palatial Shack*. Neil, third, of Edward Weston's sons, carpenter and boat builder, put it up for them.

The oblong building perches on a bluff, above the coast highway and the sea, four miles south of Carmel. A small darkroom and a bathroom are partitioned off at one end, with a storage loft above them. The remainder of the building is one large room, 20′ x 28′ to be precise. There's a fireplace at one end, a kitchen stove at the other; a bed in one corner, a desk in another. There's a concrete storage vault for negatives, a set of built-in cabinets for prints, a big work table.

Now in case anyone is wondering why all the description and when am I going to say something about Weston's work, the answer is that that's what this is all about. In his photographs as in his living, Weston has followed a process of stripping away the non-essential. Discarding all the *extras* that are commonly added to a photograph to make it "art," he presents his subjects with uncompromising clarity. His straightforward technique and penetrating vision extract from whatever object lies before his lens, a recreation so compelling that in it the beholder grasps the significance of its basic truth. I have

California arts and architecture

Redwood City Public Library
Redwood City, Calif.



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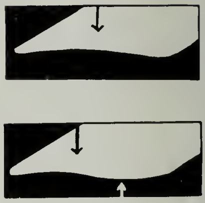

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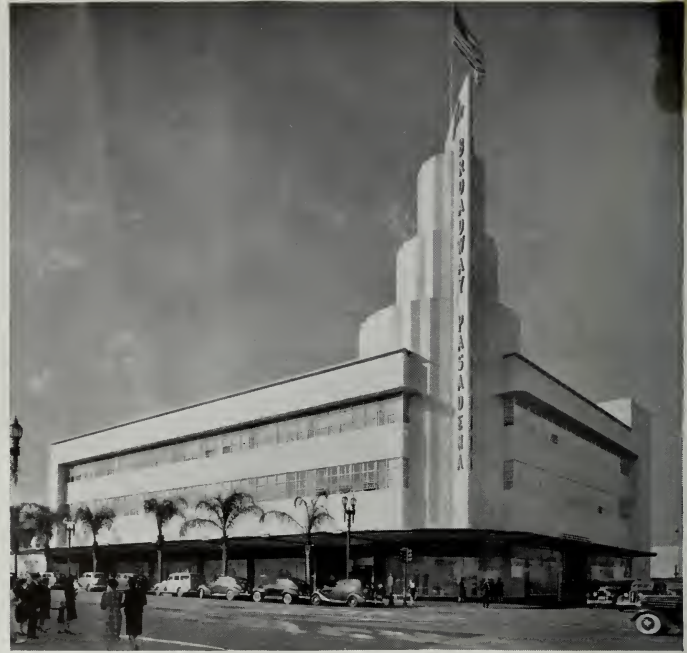
● Eye-arresting, best describes the exterior of the new Broadway-Pasadena store building in Pasadena. Libbey·Owens·Ford Quality Glass Products were used throughout. Albert B. Gardner, Los Angeles, was the Architect; Holmes & Narver, Engineers: C. L. Peck, General Contractor. Glass and glass products were supplied by the Thompson Glass and Paint Company of Los Angeles, Distributors of L·O·F products.



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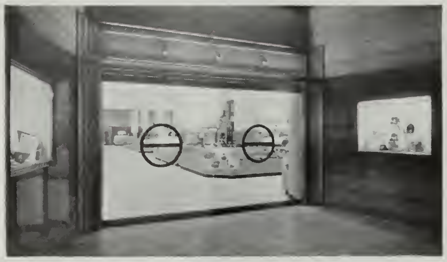

● These modern doors of Tuf-Flex Tempered Plate Glass add greatly to the attractiveness and efficiency of the building—by day, they invite entrance and admit more light to the immediate interior than would conventional door construction: by night, they serve as an added display window for the store.

● Simplicity is the keynote of the store's interior. Here the design has been handled with definite restraint—entirely as a background for the best possible display of merchandise. Everything has been subordinated to that important purpose. Here, in the women's shoe department, a large polished plate glass wall mirror permits milady to see, not only her shoes, but her whole costume as well.

● From its attractive and revealing Tuf-Flex Glass Doors to its large plate glass wall mirrors; from the beautiful plate glass display windows to the distinctive Thermolux screens—the new Broadway-Pasadena store makes the most of all that glass has contributed to modern merchandising.

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THEATER

Everybody is theater-mad. In a frenzy.

Who's got a play?

Who's got a backer?

Who's got an idea?

The winter season is here. The chaff is being separated from the wheat. Each new success is another cup of wine to heads already light with anticipation. All because a few shows that opened on the coast are now on Broadway and a few of the better eastern offerings are coming here. And because it's winter (lovers can have their spring, show people will stick to winter).

Whatever does come will have to be good. California has been spoiled. Never should "Little Foxes" with Tallulah Bankhead have been allowed to lead off the season. Optimists may look forward to better fare, or even something comparable, but we hard materialists have a feeling of having seen all.

For almost ten years Miss Bankhead has been the object of discussion and excuse by critics and theater-goers alike. So much so that she has become a legend. She did not seem to be able to find a play worthy of her talents, the critics wailed. Perhaps this was so. Certainly no one raised a discordant voice after the "Little Foxes" opening in February, 1939.

Lillian Helman's drama of hate, malice, and greed reveals a family at its worst. Bankhead as Regina Giddens is the scheming woman who would ruin both husband and brothers to secure personal wealth and power. The fact that she does just that does not mean that the play is defeatist in content. For although the end is inevitable, the audience is left with the feeling that in Alexandra, the dissenting daughter of Regina Giddens, lies the final and happier solution to this mad lust.

In accepting the Critics' Circle Award, Miss Hellman gave this broader interpretation of her play: "T. S. Eliot once wrote, 'This is the way the world ends, not with a bang but a whimper.' Those are great words, great moral words, and they did for me, and for many other writers, I think, what they were supposed to do. They made me say that the world won't come to an end because we won't let it. We'll try to see the truth and we'll try to write it down. That's a hard, hard road to take and a lonely road to go, but it's worth a try. It seems only important now that the world should not come to an end, not with a bang and certainly not with a whimper."

San Francisco settled down to a quiet month after the flurry of activity over a few New York tryouts. How the Los Angeles importation, "Maid in the Ozarks," fares with the more sophisticated northern audiences, we cannot say. It opened too late for review. Nothing else is scheduled definitely at this date although two plays are in rehearsal for coast tryouts before New York openings. One includes Gladys George of the devastating curtain lines; the other, "Listen to Daddy," is Joseph Carole's new comedy starring Glenn Hunter.

Los Angeles looks forward to a Pasadena Playhouse production with unusual interest. On February 11, the world premiere of William Saroyan's play, "Across the Board on Tomorrow Morning," will be held. The author will be present and most probably is sharpening his "I" teeth in preparation for the curtain talk. Before the Saroyan horse opus (Tomorrow Morning *is* a horse) comes actor William Gillette's comedy, "All the Comforts of Home."

Too late for comment was the Biltmore show, "Pygmalion," with Ruth Chatterton. After that comes another treat in the form of the Lunts. "There Shall Be No Night" is the show.

"Meet the People," the big coast hit of 1940, is enjoying a moderately enthusiastic reception in New York. Meanwhile its parent, the Hollywood Theater Alliance, announces new plans each day. One production after another is "scheduled." At this date nothing is definite.

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ART

LOS ANGELES MUSEUM

"From Cezanne to Picasso" is the title of the first major exhibit of the new year to be presented at the Los Angeles Museum. It is composed of sixty-five carefully selected canvasses by the giants of modern painting. The exhibit continues the survey of European painting begun last year by the Impressionist show. It contains work by Cezanne, Van Gogh, Gauguin, Seurat, Bonnard, and Vuillard, painters who stem directly from the Impressionists; Matisse, Bracque, and Picasso, who base much of their painting upon the work of Cezanne. Also included are Utrillo, Henri Rousseau, and Toulouse-Lautrec. The omission of Derain is rather surprising inasmuch as he is generally considered an important Post-Impressionist. However, it is Cezanne who dominates the painting of this era. He wanted to use the color discoveries of the Impressionists for more than merely recording momentary sensation. This desire led him to restate a law that had been forgotten: subordination of all parts to an idea of rhythm or order. It is easy to trace the trail he took, from the Impressionistic "House of Dr. Gachet" to the masterly "Pines and Rocks," in which he has taken motifs from a scene and composed of them an architectural whole. Gauguin and Van Gogh took another trail and began to use color for its emotional and symbolic value. A superb still life, "Flowers of Tahiti," and some of the well-known and decorative South Sea Island paintings give a good summary of Gauguin's work. The Van Goghs are especially fine. "Rain" is a tour de force, and there is also the portrait of Pere Tanguy.

Although the exhibit covers a period of only seventy years, a short time in the history of painting, one rather expects to find this seventy-year map split up by barriers and shattered by shell holes due to the vigorous wars of the isms that were waged during the period. There probably has never been a time when so many theories and counter-theories were battered about. However, the map fits together very nicely, and it is easy to see how logically the roads break away and lead out from Impressionism to the present. Color is the key to the map. Using it as a guide, we are able to see what a widespread influence these painters have had over the painting, decorating, and design of our time.

The painting of Bonnard and Vuillard makes use of the impressionist technique. They have gone beyond the mere recording of a scene, and their pictures are interesting primarily for the rhythmic interplay of line, color, and texture. Two jewel-like panels by Vuillard carry this surface decoration to the point where almost all feeling for depth and volume is lost. Among the contemporary painters is Matisse, who continues the tradition of Cezanne by his preoccupation with design and color to create a balance between volume and space. It is too bad that so many people dismiss Matisse as being merely an amusing decorator because he happens to use pretty girls and gay wallpapers as motifs. If anything, it should be a point in his favor—with so much grim painting about.

The other two contemporaries, Braque and Picasso, invented cubism, probably the most misunderstood and battled over ism of them all. Taking a statement of Cezanne's, the one about the forms in nature being reduced to the cone, cylinder, and sphere, they went into a huddle and dissected everything in sight. Cubism afforded a needed discipline and gave many painters a better understanding of the intention of Cezanne. Picasso's "Seated Figure" is a good example of this period. Braque is represented by works from his later periods and proves to be a great decorator of surfaces and manufacturer of interesting textures. The Picassos are well chosen and give a good review of the various stages in his career. These range from the Impressionist "Barcelona in Blue," painted in 1903, to one of the studies for "Guernica." Picasso has brought imagination, fantasy, and invention back into painting. He has had perhaps the greatest influence of any living painter, yet "Guernica" is his first attempt at facing the conditions of a contemporary world.

If you feel that you have to understand modern painting to enjoy it, you will discover that this exhibit is so arranged that if you profit by and assimilate the first two rooms, the third one, where Braque, Picasso, and Matisse hold forth and, so they say, confuse and startle, should be easy for you.

Perls Galleries, 8634 Sunset Boulevard, are showing paintings, drawings, and watercolors by George Biddle until February 20. Mr. Biddle has a healthy disrespect for the ivory tower. He believes in getting out of the studio and looking around. In his writings he has stressed the need for a better relationship between the artist and the world in which he lives. His own curiosity about his country and its people is reflected in the subjects which he has chosen to paint. He roams from Texas to Bucks County and takes in the wrestling bouts, rodeos, and speakeasies. In many a lesser painter this produces illustration or the well-known American scene painting. But Mr. Biddle is first and foremost a painter, and his paintings of Hooverville and wrestlers are composed with the same attention to design, texture, and color that he gives to his still lifes and portraits. His stylized line, delicate color and texture are more convincing, however, when used in a smaller area. In the portrait of John Qualen, the "Indian Baby," and several compositions of sheep and Longhorns the color is richer and better related to the forms than in the larger canvasses. He has on view also a series of Guatemalan watercolors and drawings.

Boris Deutsch is to be congratulated on winning the Section of Fine Arts competition for murals to be painted in the Los Angeles Post Office Terminal Annex. Second was Verna Burkhead of Wyoming, who is to decorate the Immigration and Naturalization Station at Los Angeles Harbor. George Samerjan of Los Angeles came in third and will do murals for the Culver City Post Office.

P. S.

SAN FRANCISCO

It sometimes appears, in viewing exhibitions, that to be a true creative artist one must be either partially blind, immature or mentally deranged. A little reflection reveals the reason for this conclusion, and also its fallacy; but there are from time to time exhibitions of the work of children or, as in a show at the San Francisco Museum of Art during January, of the blind and partially blind, so full of emotional intensity that the work of most professional artists appears dull beside them.

This show, called Visual and Non-Visual Art, is a selection of paintings and sculpture done by pupils of a Jewish institution in Munich, under the instruction of Victor Lowenfeld. There is a group of pictures by children of normal vision, one by the partially blind, and photographs of sculpture whose makers were blind from birth. These groups are further divided into Visual and Haptic types. The first group paints the experiences and feelings which come to them through the eyes; the second what they know and feel through the sense of touch and their own bodily sensations.

A somber richness of emotion runs through this show like an overtone, culminating in the Epsteinish figures made by the totally blind. The panorama starts with pictures of Bible incidents—Jacob's Dream, painted by the Visuals as the ladder of light, complete with angels, stars, sky, all the imaginative visual surroundings; by the Haptics as the figure of Jacob himself in the act of dreaming. The Visuals paint the story of Haman riding in triumph through the city as richly as a Persian miniature, with all the world's furnishings; they picture the Deluge with all sorts of visual pattern, the rain, the sea, people drowning or about to drown; whereas in Haptic pictures the drama is concentrated in a single figure—generally going down for the last time. One remembers parallel approaches among the world's great art figures.

There is a Haptic picture ealled "The Jews Depart from Egypt" which is like an exquisite illustration for an oriental fairy tale—a group of strangely elongated figures against a white background, in subtle colors. These are the work of normal-sighted children from 12 to18.

The partially blind use more somber colors, as a rule, but surprisingly subtle combinations of both color and design elements conveying intense emotion. There are several scenes of Forests Under Snow, as justly constructed as Japanese prints—and much more moving.

The Haptic partially blind produce large horrifying heads in which they attempt with great success to embody the emotions conveyed by their titles—Poor, Angry, Cry for Help, A Father Hears of the Death of His Son.

The totally blind Haptic constructs his clay heads like a carpenter building a house, leaving a hollow for the mouth, with teeth, tongue, and tonsils, afterward closing the lips over the teeth, so that the finished result is a logical but not necessarily a visual sum of its parts. The Visual blind create differently, subordinating and relating the parts to the whole.

It is illuminating to see that the different types of "seeing" depend

(Continued on Page 34)

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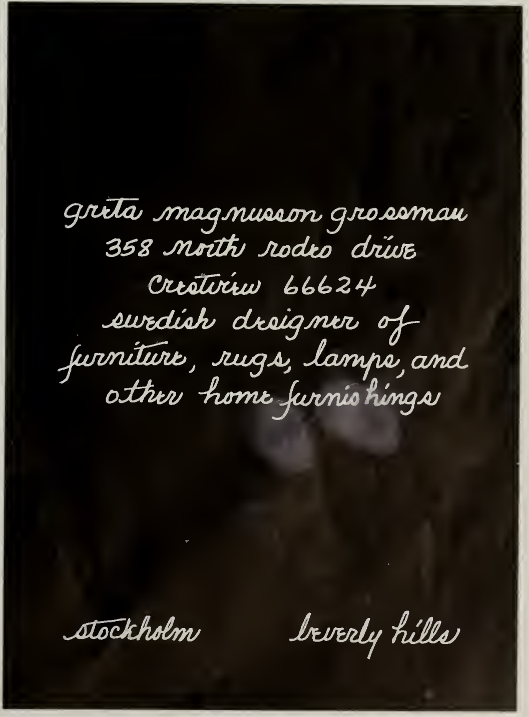

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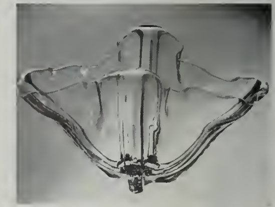

Those masters of modern crystal suggest this Steuben creation for your more dramatic flower arrangements. Fluted so the flowers fall naturally into place, it adds the brilliance of America's purest crystal to a floral theme. Not that it needs flowers to complete the picture—moderns often find its own unique lines more than satisfy the need for a "sparkler" in a smart interior. It's 12 inches long, costs $8.75, and it's yours in return for your check to Gump's, 250 Post Street, San Francisco.

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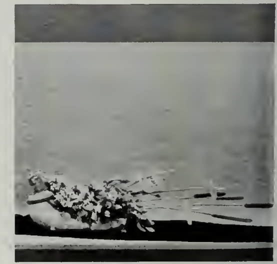

This ultra-modern exotic flower arrangement, by Opal Scarborough, combines an oriental bird (American pottery) with pink and white Bouvardia and Cecil Brunner roses for the body; four blue "cat-tails" for tail feathers. Any modern flower arranger requires a wide variety of flower holders, such as offered at leading department stores under the Dazey name. In this arrangement a No. 14 oblong mesh Dazey flower holder was used.

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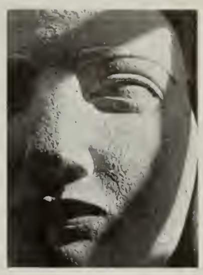

THE COVER

Close-up of a figure at the San Francisco Stock Exchange by Ralph Stackpole. Photograph by Peter Stackpole.

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BOOKS

SECOND WIND, by Carl Zuckmayer (Doubleday-Doran, $2.50).— Although the introduction to Carl Zuckmayer's autobiographical *Second Wind* was written by Dorothy Thompson, its real preface appeared some half dozen years ago in a novel from the pen of Miss Thompson's husband, who also writes. It was called *It Can't Happen Here.* Sinclair Lewis spoke the title ironically. Zuckmayer speaks it, by implication, as an avowal of faith.

Zuckmayer relates how in Germany of the Twenties (when he became one of the most applauded dramatists since the young Rostand) an enlightened program of readjustment to new conditions was progressing, despite bungles and politicians, toward order and national self-respect. He tells how an organization of malcontents, financed and inflamed by a group of terrified heavy industrialists, thwarted this program of reconstruction and delivered Germany over to mass vindictiveness. The United States, thinks Zuckmayer, has been warned by the mistakes of Europe. This New World, in which he has found refuge, will not be seduced into Germany's fate. It can't happen here. So says Zuckmayer. Lewis says it can. Most of us, perhaps, say it can but probably won't.

Three elements are counterpointed in *Second Wind.* It is a record of events, it is an artistic credo, it is a philosophy.

It is not the philosophy one expects of a hard bitten worldling. Voiced by an academician, its optimism would be suspected, despised. But Zuckmayer is about as much an academician as Ernest Hemingway. Enlisting at 17, he spent four years in the front lines during World War number one. He lived turbulently at the heart of the reconstruction period that followed the Armistice. When the Nazis banned his books and plays and exiled him, he found refuge in Austria. From Austria he made a narrow escape after the Anschluss, leaving all his material possessions to confiscation. His faith in the future is therefore no pontification from the reading room, no fatuous twittering from an ivory tower. It is the healthy confidence of a man who can take it.

He begins his record near its chronological end: his escape from Austria. Then he reverts to his war days. Of battles and campaigns there is nothing. He tells, instead, of the nature and doings of men and women. The war itself was a disaster, an error; a sordid, silly, bloody, painful mess, of no interest in itself. But the behavior of men and women under its duress—that is material for Zuckmayer's attention, and for his pen. Most of this part of the book is given over to a love story unfolding itself against the background of the war: a Boy-Meets-Cinderella yarn, with long-armed coincidence and last-minute rescue. It turns out to be hauntingly beautiful: a tale by no means credible, but only true.

In Zuckmayer's account of the post-war decade, one looks in vain for the shackled, frustrated, humiliated, bankrupt, impotent Germany that Hitler, according to his apologists, liberated and restored to solvency. Zuckmayer tells what he himself did, what his friends did. He was one of the ebullient group, most of them graduates from the trenches, who made Berlin for a few years the intellectual and cultural capital of Europe. He records poverty, bad food, hardship, financial crisis, mistakes in government; but he takes them in stride. The Germany he pictures was hopeful: glad the war was over, perfectly cognizant that in any war there is no victor, everybody loses. The militaristic culture of the old Junker party was finally discredited. There was no anticipation of an era dominated by reason rather than by force.

"We simply believed," writes Zuckmayer, "that it was more important to get rid of the abuses in our own country than to howl about the Versailles Treaty. We were convinced that a later and saner generation would realize that it was unworkable and would revoke it. And we did not dream of revenge or world domination, but of world union: of a super-national union of all intellectual, human, and economic power, to combat stupidity, oppression, and greed."

According to Zuckmayer, the Republic was solving its own difficulties. His circle had no use for either communism or national socialism. It laughed at the beery oratory of both parties, and fought them as ardently as it fought the reactionaries. "Nor could they get us," he writes, "with anti-Semitism, because it happened that none of us were Jews."

(Continued on Page 37)

DORR BOTHWELL

IN THE past ten years Dorr Bothwell's painting has undergone considerable change, but this has been more a matter of appearance than fundamentals; of degree rather than kind. Her approach to art remains basically the same.

Miss Bothwell's paintings are beautifully executed with astonishing craftsmanship. Technical dexterity is too much a rarity today. We find a sure and deft handling which comes only through long practice and study. The final result is an unconscious and unobtrusive quality which is felt in the work of the best technicians of any field of art by its supreme ease and simplicity.

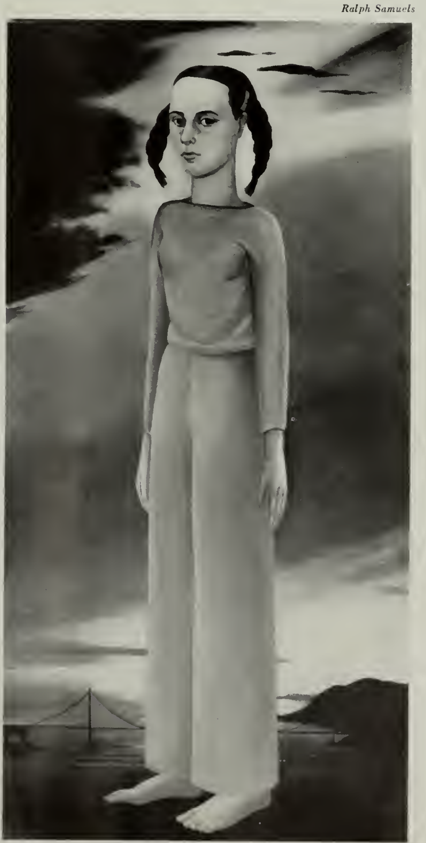
In the "Native Daughter," illustrated here, there is uncompromising truthfulness and warmth. Dorr Bothwell, always a fine colorist, uses subtle tones and transitions with great restraint. The severity of design leaves no complicated barriers for the audience. It has the rarity of being a picture for both artist and layman. Miss Bothwell is scheduled for a one-man show at the San Francisco Museum of Art this fall.

PERFUMED NIGHT. Casein and oil.

NATIONAL DEFENSE. Oil on board.

NATIVE DAUGHTER, SAN FRANCISCO. Oil on board.

Ralph Samuels



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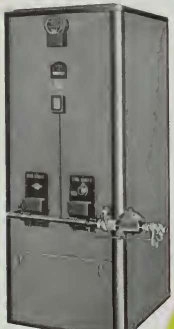

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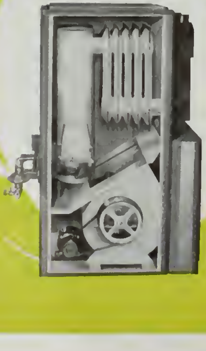

PACIFIC GAS RADIATOR CO.
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Pacific

Notes in Passing

• We have almost decided to have ourselves sealed up in a bottle and thrown far out to sea. Perhaps in a few years someone will pick us up on a peaceful shore where we can start all over again. We are developing headline nerves and radio stomachs. We buy all editions of all the papers as soon as they are on the streets, and in the house we twiddle from one radio station to another, searching for the latest news broadcasts. From it all we learn exactly nothing.

The papers blow hot and then blow cold. The unctious gentlemen of the airwaves pick neatly over the facts and hand them out nicely slanted to justify whatever opinion they happen to be having at the moment. We have the horrible feeling of being surrounded, of sinking slowly into an enormous pan of dough. There seems to be a slow paralysis creeping around in the air. Facts are either eliminated altogether or juggled and jounsted about until they lose all meaning.

Personally, we like the feel of the open country, where people can fling their weight around and fill up their lungs in preparation for a good bellow. But now, quite suddenly we feel as though we were in a cave with only one way to go. All we really know is that there is a lot of shooting going on. Perhaps we are unreasonable, but in our present state of mind it would be nice if someone could tell us what it's all "fer."

• In case you have not seen the beautiful "From Cezanne to Picasso" show, arranged by Mr. Roland McKinney at the Los Angeles Museum, this is a reminder to take an afternoon off and have a good look for the delight of your soul. The show is reviewed elsewhere in this issue, so nothing is needed here but a little nudging. Unless, of course, you haven't heard the story of the people who were crowding around the Picassos and being pretty stuffy in their comments upon the technique, and so forth, of a sketch from the "Guernica." Two little girls came chirping through the galleries, very pleased with all the pretty pictures, and very pleased with themselves, until suddenly their eyes fell upon the terrifying figure from the great mural. They took one look, turned tail and ran screaming out of the gallery as fast as their little legs could carry them. The group of adults hesitated, then quietly continued their stuffy remarks. The bystander who saw all this regretted bitterly that Picasso was not there to see the really sincere tribute that had just been paid him.

• Miss Tallulah Bankhead is romping around the country in a play that really makes the folks out front squirm. Slowly, as "The Little Foxes" breaks into its stride, one begins to be a little nervous and uneasy about one's self. Then it becomes perfectly obvious that the author is writing about all the other people in the world but not you. Perish the thought.

The night we attended, a good hunt through the audience would have yielded up some of the best "brushes" west of Chicago. One lady thought that Bankhead was "probably a pretty good actress, but what did they want to make a play about all this for?"

We relished every minute of it because it gave us a rather complete answer to our Great-Aunt Abby, who was one of the confusions of our early childhood. She was a rather large woman and we remember that people referred rather vaguely to what they called her "regal carriage." She always entered a room as though leaning against the air and slightly stuck out behind. The posture was called the Grecian Bend and was thought to be quite elegant.

She descended on people and things as from a great height and made great pretentions to being charming and witty. She had a husband who remains one of those indistinct little men that can never be quite remembered. In general outline he had a high voice, thin hair, which he parted in the middle, and a little pouch which began unexpectedly at the belt line and ended abruptly where the spindly legs were fastened on. Aunt Abby was forever gathering him up and rushing him in and out of places. She wore him like a brooch.

We know that she was a little fox, because we used to listen behind the green velvet portieres that hung against the library doors in our grandmother's house. Aunt Abby was always gathering the clan for the purpose of exposing people. She was always finding out things about people that were obviously none of her business.

She was much too grand to gossip about them. She merely worked at turning incidents into something really good and juicy. She waited carefully until she could whip everything up into a nice "situation," then she would spring it right smack in their faces so they would *have* to do something about it.

We think that Aunt Abby must have had a visitation in a dream that convinced her that she was an avenging angel, or a defender of the faith or something, because she was always doing things for other people's "own good."

Like the time she broke up Cousin Helen's marriage to a perfectly pleasant and rather handsome rum-pot who liked red-headed waitresses. As it turned out, poor Cousin Helen knew all about it and was reasonably happy in getting whatever affection she could from the genial rascal. The greatest problem was in pretending not to notice and avoiding friends who wanted to tell her all about it. But there was no avoiding Aunt Abby. She sniffed the rumor and immediately her righteous wind was up. One day, quite by accident, of course, she was driving her Detroit Electric down Havens Street when what did she see but Ralph and that *thing* standing, brazen as you please, in front of Youngs' Hotel. Then right before her eyes they turned and went in.

We breathed heavily against the velvet portieres and listened to Cousin Helen as she wept and sniffled quietly and tried to say that it just couldn't be true. But of course Aunt Abby had seen it with her own eyes and Cousin Helen didn't dare call the old bat a liar.

We didn't get the rest of the details, but it wasn't long before Cousin Helen came to live with grandma and Ralph was seen no more.

And then there was the little man at the bank who was carrying on with a very foolish lady who used to wear expensive out-of-fashion hats and murmur wistfully that she knew every footpath in Belgium. The little man used to dine with the lady every Thursday, but one night he evidently forgot to go home, because the next morning Aunt Abby just happened to drive by in that damned old Detroit Electric of hers and caught him sneaking out the side door.

And so the bank lost a perfectly good little vice president and the lady with the funny hats went away to greener and we hope happier footpaths.

We are grateful to Tallulah Bankhead because if anyone was ever brought back to walk this earth again she brought back our Aunt Abby, only with slightly more sense. The old girl was a Hubbard all the way through, and she was a little fox who spoiled the grapes and she was also a first rate stinker. Now that we know all about her, she can go sailing through the heavens in her Detroit Electric until her batteries run down and getting her nasty nose full of other people's firmament forever and forever and we won't have to be troubled about her any more.

STACKPOLE GREETS A VISITOR AT THE SMALL DOOR OF THE STONEYARD

Ralp

A fine artist who is by way of bei
a great teacher and a g
receives the tribute of one of his students

by Frederick Olmsted

I WAS WORKING on a piece of limestone for a San Francisco school and the fog was blowing down my neck like frozen jello, so I decided it was a good day to go over to Stackpole's stoneyard and forge some cutting tools to finish the job with when the fog kept out on the ocean where it belonged.

Nobody answered my knock on the alley gate, so I unhooked the automobile port and picked my way around piles of stone and under the differential hoisting chains and lit the forge quickly because the fog was still coming down off the Stock Exchange and the high surrounding brick walls of the stoneyard. I burned the coal thoroughly because Stackpole always corrected me for using a sulphur smoke fire on good steel, and his quiet corrections seemed a lot more practical than solemn comments of professors or the newspaper Art Moguls. After awhile Ralph opened the car entrance, proudly edged in his new Studebaker, looked at the fire (there was no smoke), and sat down on a block of travertine by his model for the eighty-foot figure of Pacifica. He asked if he could interrupt my tempering of chisels on his forge to listen to an article he had written. I have an academic education and can catch him on grammar and punctuation, but his writing is lucid and excellent, perhaps because he barely finished the eighth grade in a backwoods Oregon school. The article was an answer to a question about regional art. I quote a paragraph to show Stackpole's way of thought:

"The radio, color reproduction, modern transportation, make art today instantaneous. If some boy in a Paris garret gets an idea, you see it next month in Fifth Avenue dress shops, Sears-Roebuck catalogues, and our own home-grown association show prize winner. Art isn't regional any more. And the sooner we take it naturally, like automobiles or tableware, and give all the art educators jobs as insurance salesmen, the sooner we'll have a time when everybody can like it and understand it and use it."

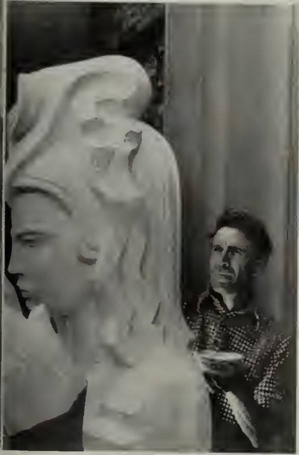
Stackpole stretches over two generations. When I was first chewing a rubber ring he was well established making sensitive and illustrative portraits—children, friends, famous people. At that time all you had to do was make up a clay model, hand it over to the Italian carvers, and come back a month later to sandpaper the pulsating Carrara marble under the left ear and dig out the point mark on the chin. It was a satisfactory occupation, and there are many still so satisfied. Ralph fooled everybody. He tried stone cutting himself, and found that stone was an artist's medium, and a very good one compared to clay or oil paints.

The American artist has a tendency to hit some acceptable *(Continued on Page 36)*

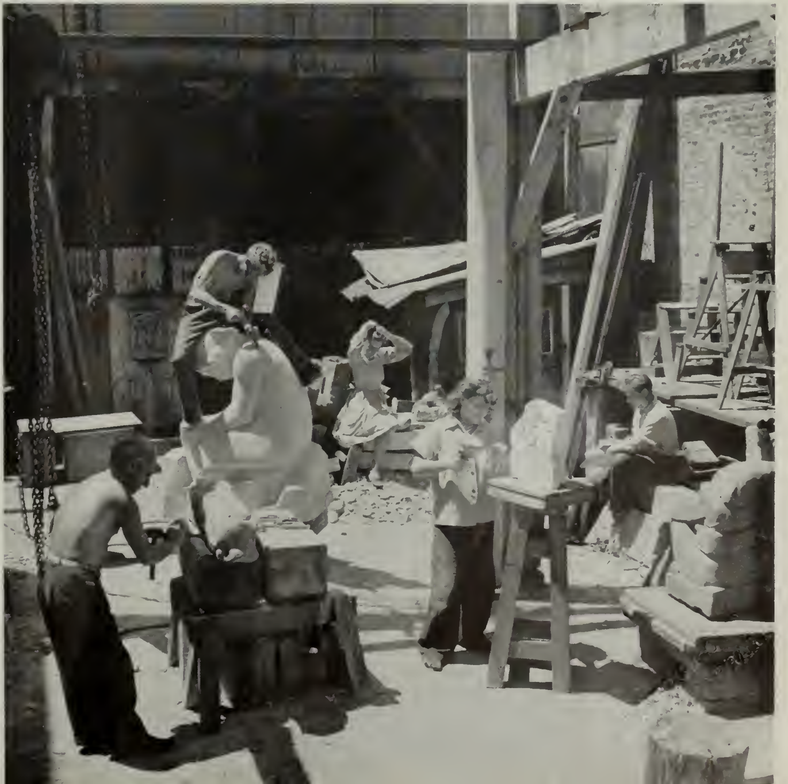
Stackpole

Photographs by Peter Stackpole, Courtesy Life Magazine

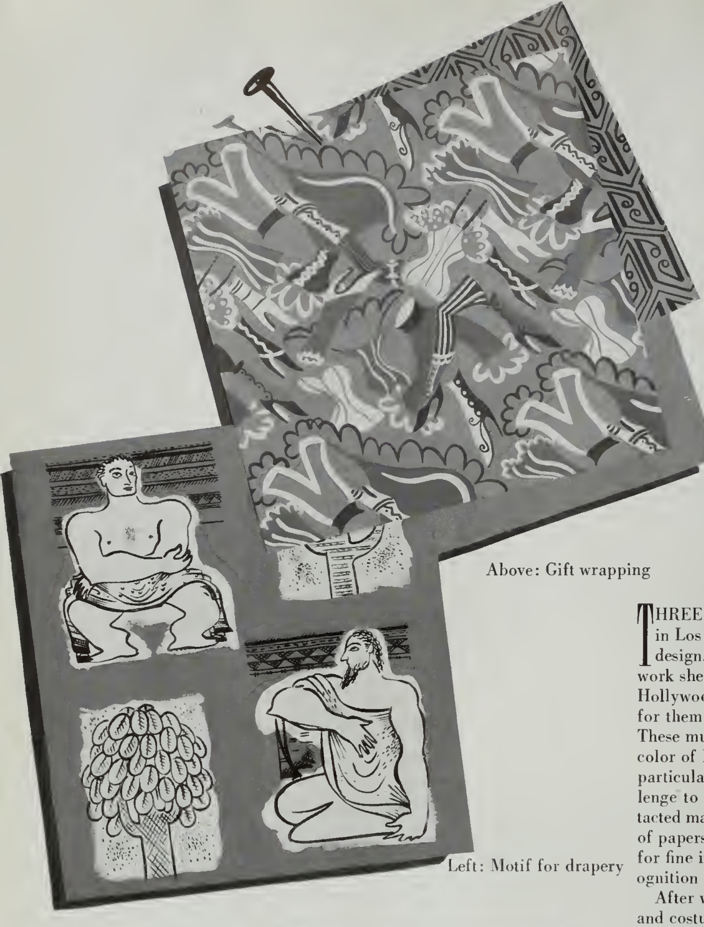
STACKPOLE WORKING ON THE PACIFICA



FRIENDS AND STUDENTS GATHER INFORMALLY TO WORK IN THE STONEYARD NEAR THE SAN FRANCISCO STOCK EXCHANGE



California



Above: Gift wrapping

Left: Motif for drapery

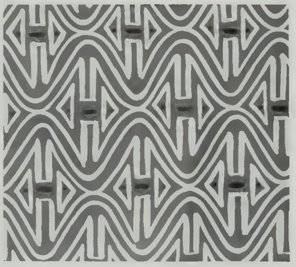
Bernyce Polifka

THREE YEARS ago a young artist named Bernyce Polifka, trained in Los Angeles, went to Chicago with some sound ideas concerning design, and considerable confidence and great enthusiasm for the work she was sure she would find to do. While designing nurseries in Hollywood, Polifka had been unable to obtain suitable wallpapers for them and had found it necessary to paint mural designs instead. These murals were excellent decorations with much of the charm and color of Persian miniatures. However, the lack of wallpaper designed particularly for children's rooms amounted to something of a challenge to this young designer, so upon arriving in Chicago she contacted manufacturers and was given the opportunity to design a series of papers for this purpose. Polifka's ability to create designs, notable for fine integration of motif, color, and function, soon led to her recognition as one of the foremost wallpaper designers in the country.

After working as a designer of packages, children's books, and sets and costumes for a musical show, she was requested by a well-known manufacturer to return to Hollywood and create a collection of wallpapers designed especially for a number of motion picture stars. At this time Polifka reached that point in her development as a designer where technical facility, knowledge and understanding of design, function, and process were ably correlated.

Astonishingly enough, it was then that she concluded that she knew little or nothing about design. She sensed a trend in her work that could lead her into a practice common among American designers of doing little more than politely borrowing from Middle European sources, historical periods, and the school

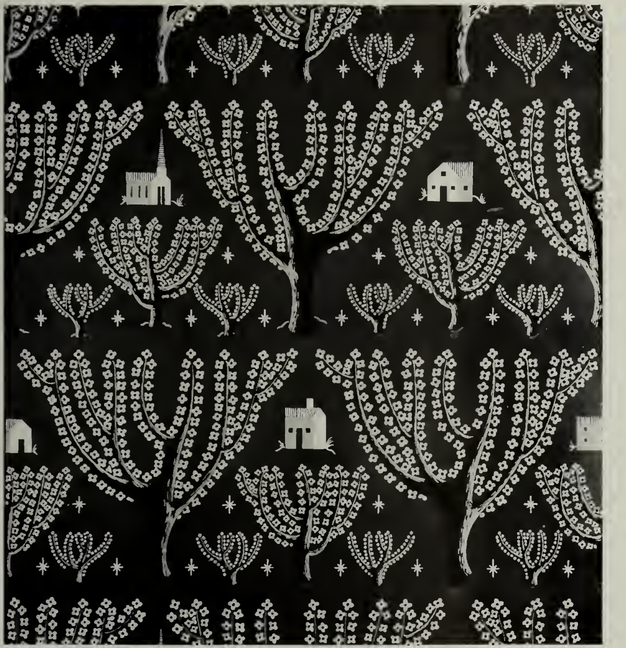
(Continued on Page 40)



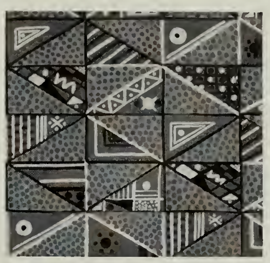
Fabric design for draperies.

designer

A young designer has her way with fabrics and wall paper

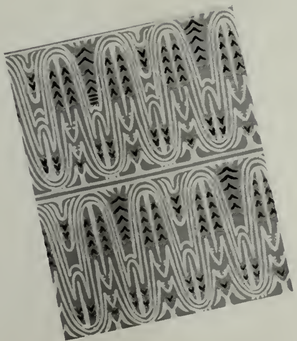


A colonial wallpaper

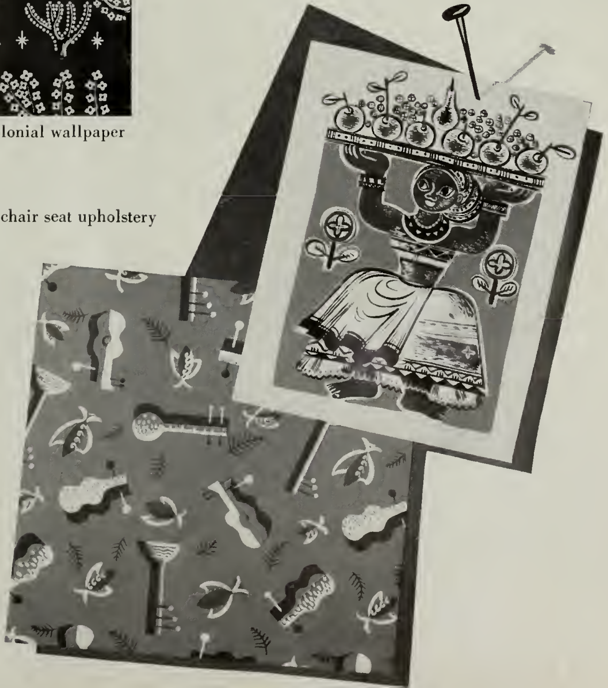


Fabric design for dress print

Right: Motif for chair seat upholstery



Fabric for spring dress material



"Else what's a theater for?"

A plea for an independent attitude toward the theater and respect for the judgment of those of the provinces not washed by the Atlantic Ocean

by Julius Evans

NOW, when so many traditions are being broken, is a very opportune time for the theater in the West to begin to ignore the tightly molded conventions of the East. Unfortunately, the theater in America, with the exception of little theater regional efforts and a phenomenon like Saroyan, seems to be governed by a small group of men in New York—the critics' circle. It is their yea and nay that makes or breaks a play. Fine men though they are personally, their own enthusiasm has worn thin under the strain of nightly theatergoing. Caustic witticisms that belong to columnists and not to critics take the place of the encouragement that a new thought or a promising young playwright should receive as his due.

This is a great pity in more ways than one. Why should writers, producers, directors and actors focus all their work, curtail all their creative effort, center all their hope for success on the judgment of eight ordinary human beings? Why must the estimate of a play's worth in California be measured by a yardstick three thousand miles away? To consciously ignore Broadway would be the surest means of attracting Broadway's attention and respect for the theater on the coast.

An organization like the Hollywood Theater Alliance proved that originality and a fresh enthusiasm could bring plentiful returns. Despite innumerable obstacles and pessimistic forecasts, "Meet the People" had a quality which might have been missing if its originators had gauged its possible success in terms of "Next week—God help us—we have to face a New York opening!"

The theater, from its earliest development, has depended upon the enthusiasm of its creative minds to help annihilate the many material obstacles that would beset its path. In Funk & Wagnall's Standard Dictionary, the following is given as a definition of *enthusiasm:*

"Against the hindrances of the world, nothing great and good can be carried without a certain fervor, intensity, and vehemence; these joined with faith, courage and hopefulness make enthusiasm."

Fortunately, California is blessed with even more than bare enthusiasm. Due to various circumstances, there is assembled here more talent than anywhere else in the world; talent that is technically expert and has proven its right to leadership by past as well as present achievement. It is through this talent that the theater in California must hope to attain its rightful place.

Today there is much talk about a "dying theater," by which is usually meant a dearth of good plays on Broadway. But how can a theater that can produce something as vital and true as Robert Sherwood's "There Shall Be No Night" (soon to be seen on the coast) be considered dying? How can an enthusiasm such as his, which induced the Lunts to undertake a most arduous tour of one-night stands in order to spread the words he was inspired to write—how can such spirit be termed dead?

True, there is a great deal of death and destruction in the world around us today; therein, however, lies a wonderful opportunity for those creative minds who will see it and grasp it. Where there is destruction there must needs be reconstruction; where there is desolation there must needs be hope; where there is darkness there must come light. The time is rapidly approaching when mature thought must fashion this world of chaos into a realm of peaceful living.

Where does mankind look when it needs renewed guidance, when it must be shown a goal worth striving for—something to make its present misery endurable? It seeks solace in the dreams of its artistic creators. They somehow possess an affinity with the Infinite—a kind of unerring instinct toward the world of the future.

The theater is one of the most important of these prophetic mediums. It should reach the masses more than poetry, more than the novel or fine arts. With the aid of all its elements, it should create an illusion so close to reality that it only requires determination and again, *enthusiasm*, to make it real. It is this function of the theater that has been so sadly neglected . . . especially in this part of the country.

I have no desire to convey the idea that A Message must be unfolded in every theatrical production. To watch an audience howl over the antics of the young players in the revival of "Charley's Aunt" in New York would be a denial of any such thought. Frequently, even serious prophecy in the drama is tempered with a sense of humor to make it more easily palatable for the average mind. This is as it should be. Nothing invades a man's consciousness more irresistibly than a truth coated in laughter.

But the theater has a more important role to play in our lives than that of mere diversion. Under guise of the latter, it should be stimulating our vision, urging our growth. Herein lies the great opportunity for the real thinkers in the theater who are fortunate enough to be in California . . . away from the turmoil of the rest of the world. If any of them can discern what must be said and say it well, they find a ready audience. Not plays with "isms," not vicious one-sided attacks, not long-bearded preachments—but vital, original drama blended in proper proportions of truth and humor.

Some will argue that there is no theater-minded audience on the coast. This has been disproven by the crowds that attended such plays as the Federal Theater's "Run Little Chillun" and "Two a Day," the H. T. A.'s "Meet the People," and the British War Relief series at the El Capitan. There is a potential audience still to be reached—a huge audience that lies somewhere between the Hollywood Bowl and Pilgrimage Play masses and the goodly number that nightly attend the productions advertised as "throbbing sex dramas."

California, from its inception, has been a land of pioneering. There is something about the expansive quality of the West that breathes a new and broader vision into one's sense of being. Is it too much to hope that this vision will be reflected in a greater kind of theater than the coast has heretofore seen? With apologies to Browning, "The drama's reach must exceed its grasp, else what's a theatre for?"

To find a new audience for a new theater, it may be necessary to enlist novel methods of presentation. I think that one of the most exciting evenings I have ever experienced was when I sat with twenty thousand other people on an ordinary park hillside in State Island. We were watching a performance of a play by George Bernard Shaw being given by the so-called Caravan Theater. It was a throwback to the days of the Commedia dell' Arte when the audience just wandered up to the drama wagons and watched the players improvise; but what intrigued me much more than the play *(Continued on Page 35)*

DESIGN in modern theory and practice

by L. Moholy-Nagy

We have today no reason to fight for the acknowledgment of contemporary design as we did so fiercely and with such ecstasy in the twenties—the new trend is here. We have half a century of conscious effort behind us in its development, and we have the right as the historian to list the reasons and influences which determined it. There are many authors trying to explain it with greater or smaller success. Among these people the statement of Louis Sullivan of "form follows function" seems to give the best clue for further investigation. "Form follows function" means that the function, which is the work a thing is designed to do, is instrumental in shaping the form. This statement is most ingenious, especially if we apply it to phenomena occurring in nature. Indeed, Raoul Francé, advocating a thorough observation and imitation of nature for inventions, tried to set up a new biotechnic science. He says: "Every process has its necessary technical form. Technical forms always result as functional forms through their processes. They follow the law of the shortest distance between points: cooling occurs only on surfaces exposed to cooling, pressure only on points of pressure, tension on lines of tension; motion creates for itself forms of movement—for each energy there is a form of energy."

Well, man has used nature's suggestions innumerable times. Many of our containers, tools, utensils, fork, spoon, drinking cup, boat, are based upon observations of nature. Also our early decorations. But since the Renaissance a more independent experimentation, research and testing came to the fore. A new mechanism of creation was developed—combinations of usually unrelated matters at lightning speed—Integration—Foresight—Induction—Preconceiving "best" results. Think about the wheel, which is said to be a completely human achievement without any analogy in nature. In a later development—the bicycle—even more astonishingly a human achievement. This sounds splendid. Nevertheless, "Form follows function" translated into the human sphere of action means a very limited optimum, a poor competition with nature's infinite number of applications in the trial and error method. Man tries his "best" but his results depend upon his limited knowledge and practice, his ability for reasoning and grasp.

Milton Halberstadt

SCULPTURE OF PLEXIGLAS BY MOHOLY-NAGY

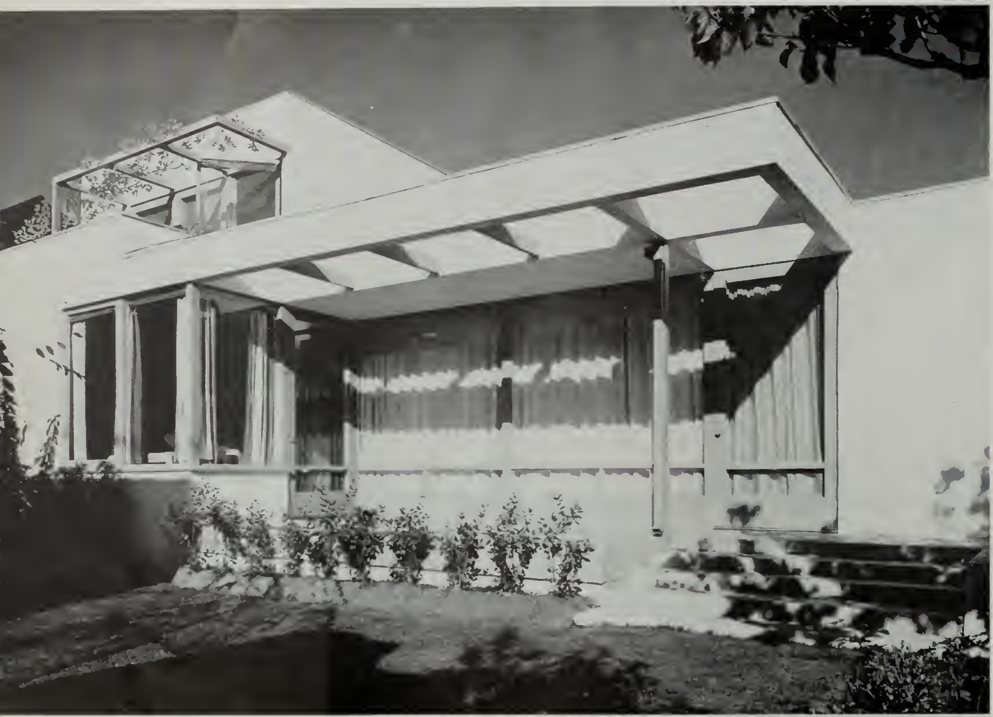
We find then that very often the designed object is burdened with an excess of material, gadgets, wasted labor, etc., unnecessary in the light of later findings. It is enough, perhaps, to mention our lighting. For example, our forefathers used hundreds of individually lit candles in a big contraption for lighting effects which we now produce with the touch of a switch, and with the use of one bulb. Yes—form follows function, but *also* the scientific results and the technological processes. This means that the technological processes in a period are in the same way instrumental in shaping the form, as the function itself. The development of many objects shows the influence of technology rather clearly. The development of chair designs may stand here for many other examples. Chairs made by craftsmen, usually in wood, offer good seating as their functional justification. Their form, however, depended upon the tools and skills used for their production. The industrial revolution offered new materials, and new means of production: such as seamless steel tubes and, today, plywood and plastics. The function of the chair, however, remained constant, but its shape varied. We produce today cantilevered seats, using two legs only instead of the usual four.

It seems then that the most essential knowledge which predetermines design is the knowledge of our resources, of our science, art, and our technology. Implicit in this statement is the conviction that the best designer would be a person who can apply these resources, and can understand their trend most completely. This goal does not seem to be very difficult to attain. An education of the scientific and technological status should apparently help one easily to understand the potentialities at hand. Nevertheless, this is far from being the case. It is extraordinary how difficult it is to leave the established path of thinking and acting. For example, the basket pattern on pottery shows that prehistoric people could not get rid of the thought that containers must be braided as baskets. The same is true today in electric lighting fixtures which imitate candles, and candelabras; radios showing rococo boxes, and a hundred other matters. This difficulty is emphasized when we are redesigning

(Continued on Page 35)

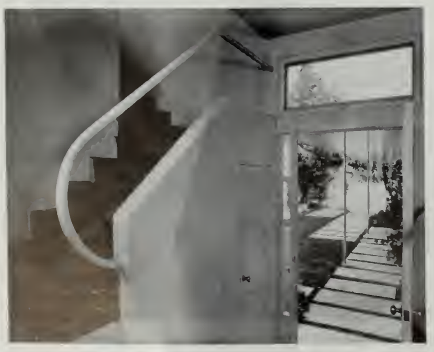
Small modern house

House for Mr. and Mrs. A. O. Beckman **Designed by Gregory Ain** **Associate, Visscher Boyd**

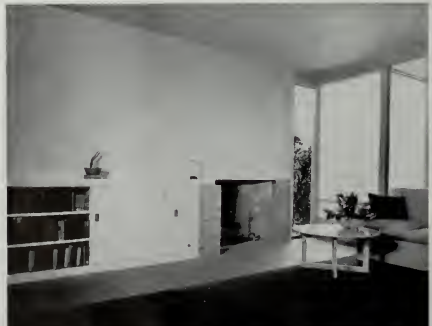


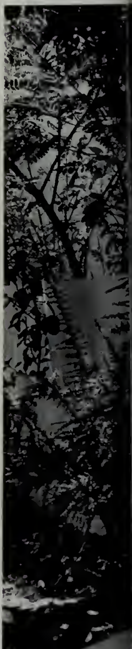
Shulman

THE ENTRANCE HALL WITH BICYCLE CLOSET UNDER STAIRS



THE LIVING ROOM WITH TAN BRICK AND CEMENT FIREPLACE





ROM THE STREET BEFORE DEVELOPMENT OF LANDSCAPING

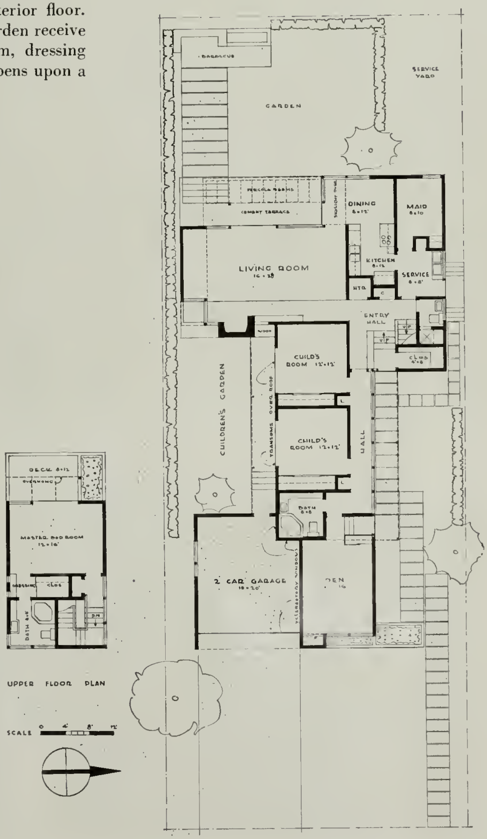
BATHROOM WITH OPAQUE GLASS WINDOW

CHILD'S ROOM WITH NATURAL FINISHED WHITE PINE WALLS

THE PLAN of this house was developed from the owners' desire to spend much of the time outdoors. It was further required that a central entry give access to all parts of the house, that there be a sunny play space for the children which would be visible from the living room, and a den with an auxiliary entrance to serve as an occasional guest room.

The living room opens to the rear garden, the entire west wall being of glass which is shaded by an eight-foot trellis. The play area is reached from each of the children's rooms through a pair of eight-foot glass doors. The paved portion adjacent to the building is on practically the same level as the interior floor. The breakfast room and kitchen although looking toward the west garden receive morning sun through an eight-foot skylight. The parents' bedroom, dressing room, and bath are on the second floor of the house. The bedroom opens upon a trellis shaped balcony. The bathroom opens upon a sun deck.

HE ENTRANCE GARDEN LOOKING TOWARD THE ENTRANCE DOOR TO THE HOUSE



HOUSE FOR A HILLSIDE

House for Mr. and Mrs. Otto King

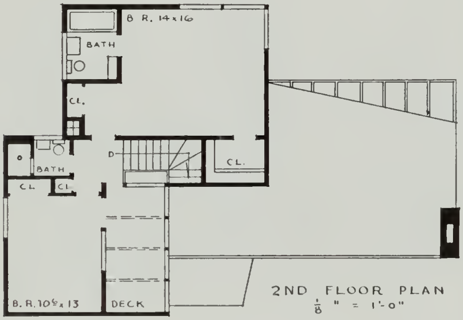
Oakland, California

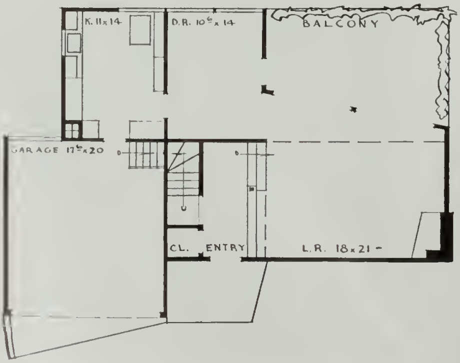
Designer, Mario Corbett

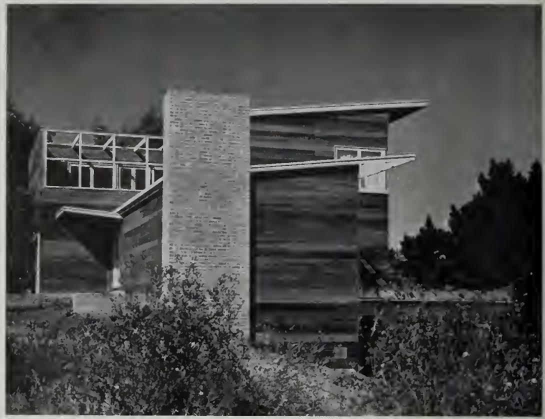
THIS SMALL, well-designed house has taken full advantage of a magnificent view. Built slightly below street level on a difficult hillside site, it develops naturally out of the ground. The general floor plan is distinguished by its straightforward simplicity and lack of unnecessary complications.

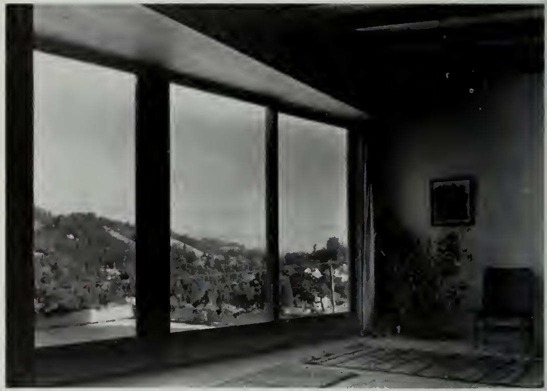
The entry is a part of the living room area separated only by two steps. The living room opens upon a large balcony through wide window-doors. This glass wall which frames the view is placed in such a way that it forms a natural, open corridor into the dining room, beyond which there is an efficient, well-planned kitchen. A stair from the entry hall reaches the second story of the house and leads to two bedrooms; one which faces the canyon has ample bath and closet space, the other has a private bath and protected sun deck of its own.

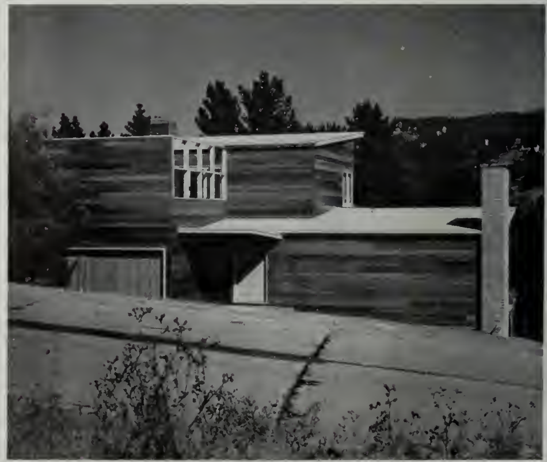
The house is of redwood in natural color with white trim.

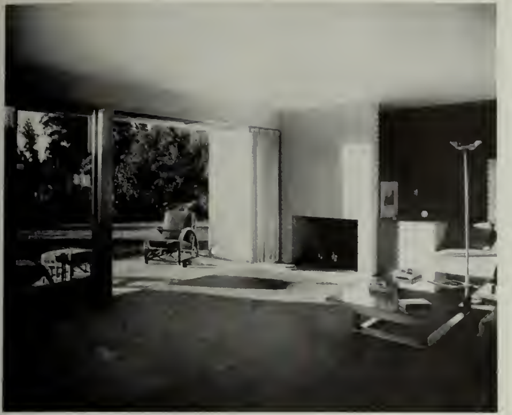








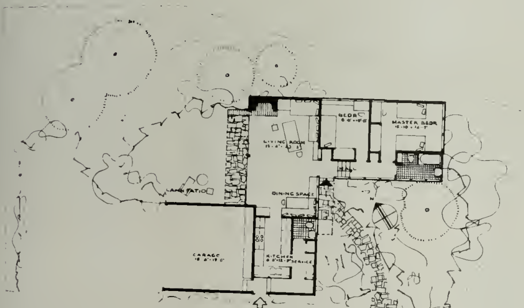




Shulman

Luckhaus

Outside living



House for Mr. and Mrs. James Ward

Architect, Richard J. Neutra, A.I.A.

Collaborator, P. Pfisterer

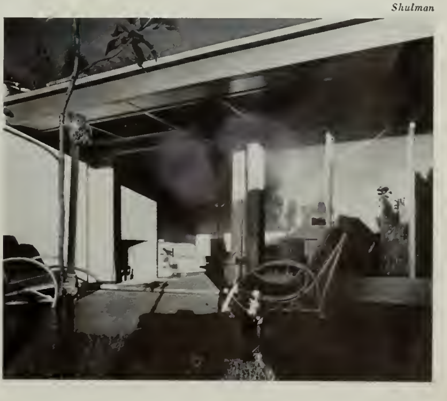
THE LOT for this residence slopes gently northwestward, with tall, old blue gum trees forming a semi-transparent lace work toward the sky and hills behind. The street front faces southwest, with trees forming a protective shield.

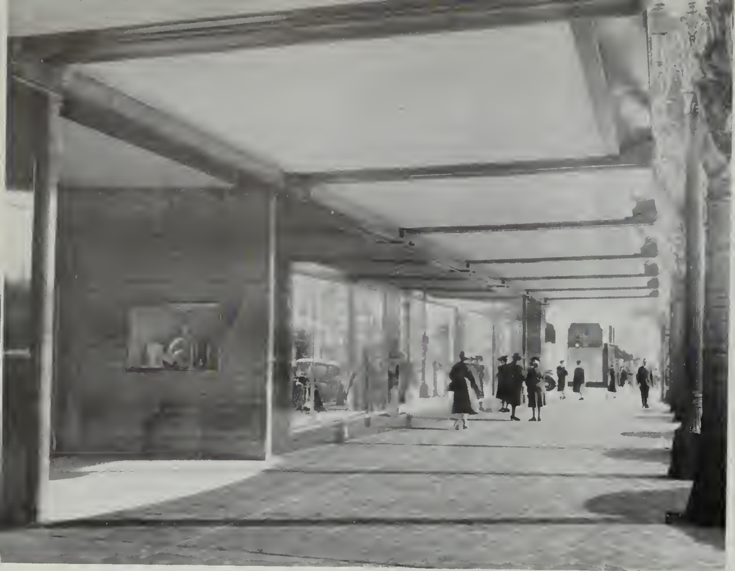
The entrance is recessed 25 feet from the sidewalk and reached over a curved flagstone walk bordered with perennials and evergreen shrubbery. From a little hall, one enters the spacious living quarters which open through a broad front of glass and sliding doors to the western lawn patio. The roof overhang is cantilevered over this spacious patio opening and the paving under it naturally makes the living room grow into the outdoors. The hearth of the whitewashed brick fireplace also expands outward through the sliding garden doors, so that its fire may be equally enjoyed from the patio. An upholstered sitting corner with loose back cushions adjoins the fireplace to the east. Two tables of tea table height, but easily raised to normal dining level, were especially designed for this room and are executed in light birch. The two end walls of the room are deep blue and the linen carpet is of lighter blue.

The light coated cement of the exterior, the aluminum of the sash, the copper of the roof and copings give a background color scheme which sets off the bright and strong tones of California planting.

Luckhaus

Shulman





THE CANOPY EXTENDING OVER THE SIDEWALK TIED TO THE BUILDING WITH SPACED METAL STRIPS

New merchandising center

Broadway-Pasadena
Architect, Albert B. Gardner
Builder, C. L. Peck

THE BUILDING is 184 feet by 140 feet with three floors of selling space and a basement devoted to service, shipping, and mechanical equipment. Total floor area is 95,000 square feet.

The mass of the building is extremely simple, the design being based upon two primary factors, that of achieving advertising value and of furnishing a rich setting for merchandise.

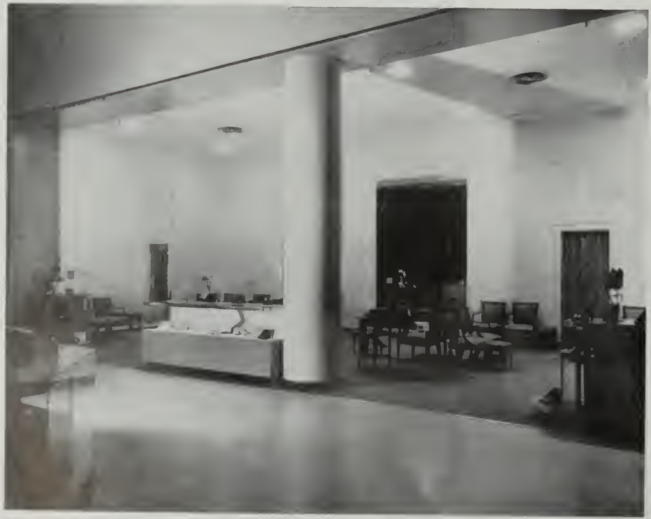
All wall surfaces on the two street fronts are of exposed concrete. Simple horizontal lines lead to and form a foil for the vertical corner feature. Immediately above the display windows there is a marquee trimmed in bronze which extends 16 feet over the sidewalk. The soffit of this marquee is flooded with light from concealed fluorescent tubes. Clear-faced Tennessee marble was selected for the main floor. The entrance vestibule floors are fawn-colored Roman Travertine and the walls are in a rare and beautiful light green Swedish marble. The display windows are framed in bronze and set in a field of black granite.

The masses are simple, the colors soft, the general illumination unobtrusive but ample.

A complete air-conditioning system, including heat and refrigeration, is thermostatically controlled.

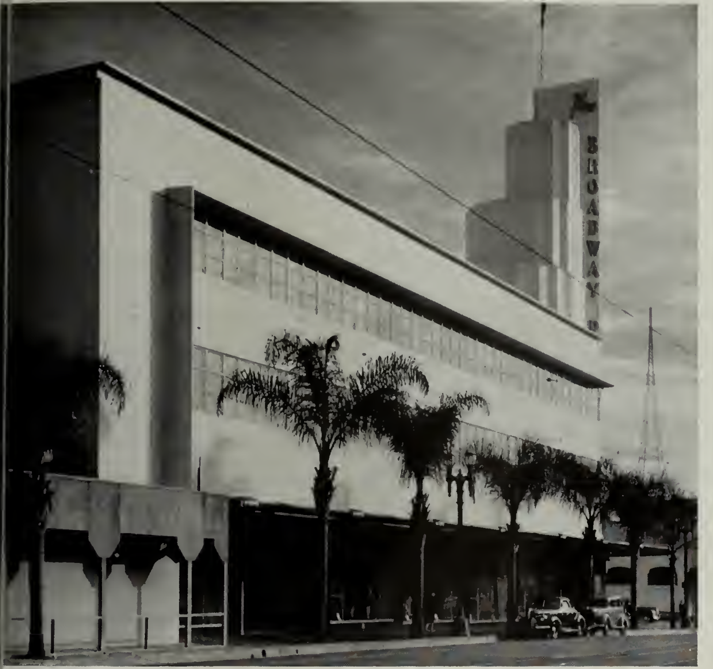
Parking facilities have been designed to accommodate approximately 400 cars.

INTERIOR DETAIL SHOWING DRAMATIC SIMPLICITY OF MERCHANDISING PRESENTATION



PROTECTED ENTRANCE FOR SHOPPERS DRIVEWAY

ERAL EXTERIOR SHOWING WINDOW ARRANGEMENT; RELATION TO STREET AND USE OF SIMPLE HORIZONTAL LINES



GLASS ENTRANCE DOORS FRAMED IN METAL

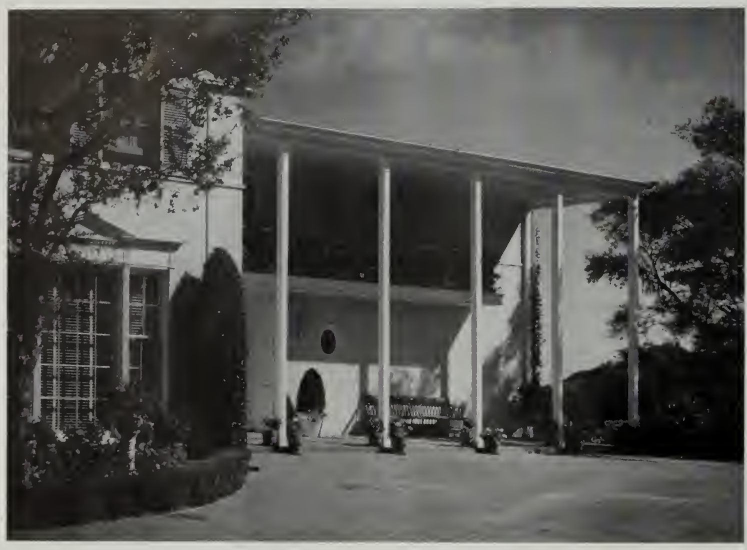
Harry Baskerville

TREATMENT OF CEILING AND CONCEALED LIGHTING

ELEVATOR BANKS WITH DOORS AND MOLDING OF METAL

SPACIOUS SHOW ROOM SHOWING DESIGN FOR SALES ARRANGEMENT

MODERN GEORGIAN



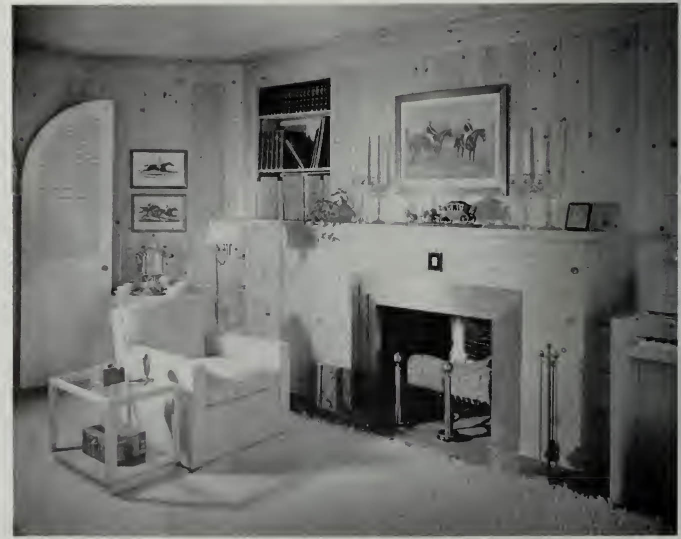
House for Mr. and Mrs. Bryan Foy
Architect, Paul R. Williams
Builder, F. B. Layne

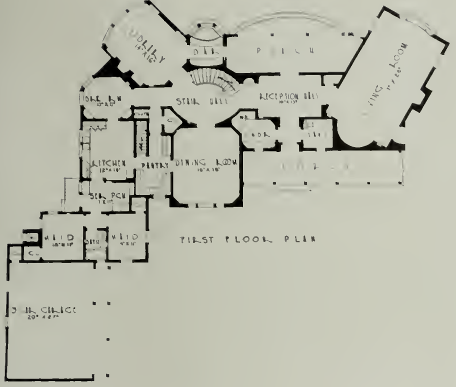
THIS pleasant modified Georgian house is situated on a beautiful hillside overlooking Bel Air. A simple two-story portico with balcony faces a motor court. At the rear of the house there is a lower and upper terrace, both open to the sun. The lower terrace is reached through the bar, which in turn connects with the library. The stair hall is separated from the immediate entrance and is the focal point for circulation into the dining room, library, breakfast room and service quarters.

The living room is notable for its purity of architectural detail. A large mirror on the rear wall conceals an apparatus for the projection of motion pictures. The large window of the dining room frames a view of a wall fountain in the motor court. Colors of the chintz draperies and the upholstery material are repeated from a pair of handsome water colors. A sun room links the outer terrace with the central hall and derives its color scheme from fine old French wallpaper.

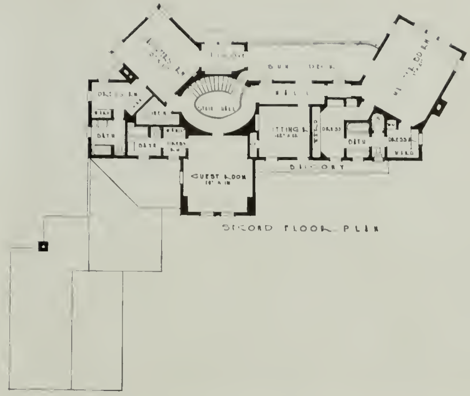
The second floor is reached by a beautifully designed staircase. The master bedroom has two dressing rooms divided by a large bath. The daughter's room connects with the upper sun deck through a small alcove.

THE WALLS OF THE PLAYROOM ARE SOLID PANELING. THE FIREPLACE FRAME IS A SIMPLE MODERN DESIGN



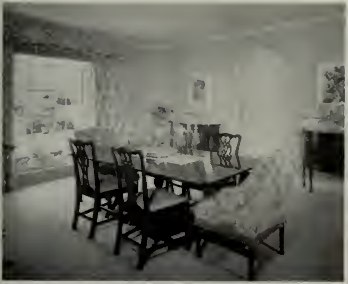


FIRST FLOOR PLAN

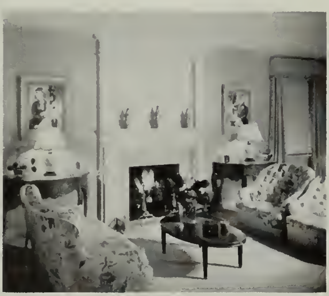


SECOND FLOOR PLAN

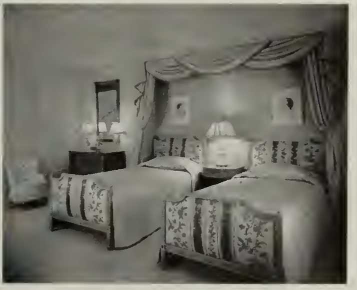
Dapprich



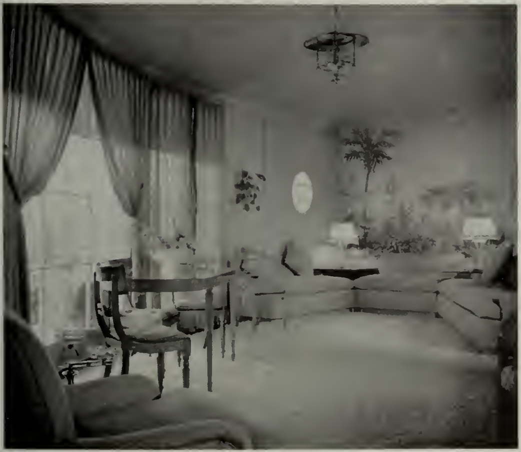
DINING ROOM



LIVING ROOM



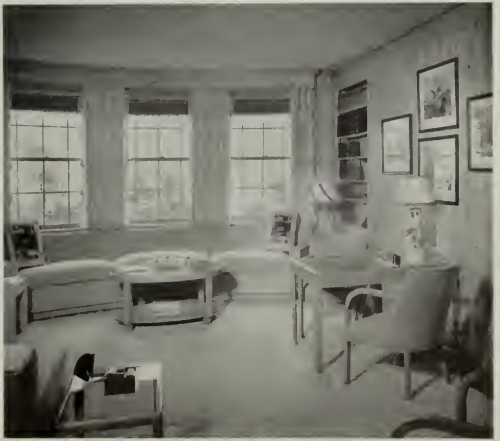
GUEST BEDROOM



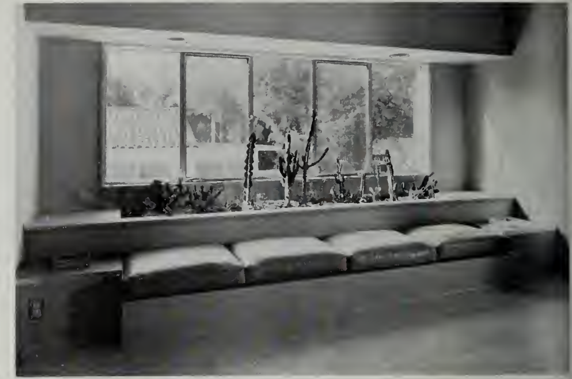
THE COLOR SCHEME OF THE SUN ROOM IS BASED ON THE OLD FRENCH WALL PAPER

Interiors, John F. Luccareni

ARRANGEMENT BENEATH WINDOWS LOOKING OUT UPON SWIMMING POOL



New interiors



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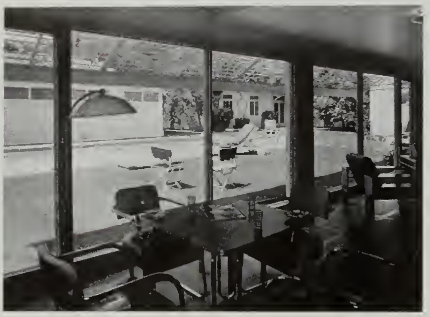


House for Mr. and Mrs. D. B. Burnstone

Interiors and furnishings designed by Paul Laszlo

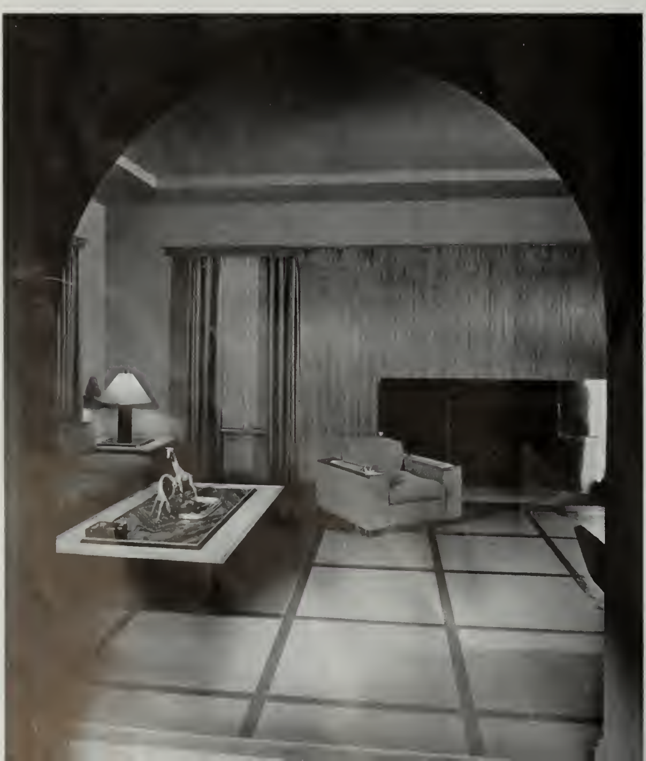
THE problem involved was to redesign the interior of an old Spanish type house to achieve a feeling compatible with modern living. The house has six bedrooms, dining room, breakfast room, den with service wing, and two maids' rooms.

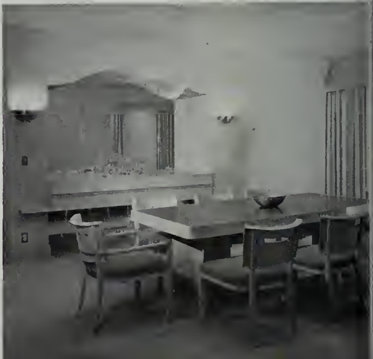
The master bedroom is in pastel colors. All the furniture is finished in rubbed gray-blue lacquer. The curtains are gray-pink; the carpeting gray-blue.

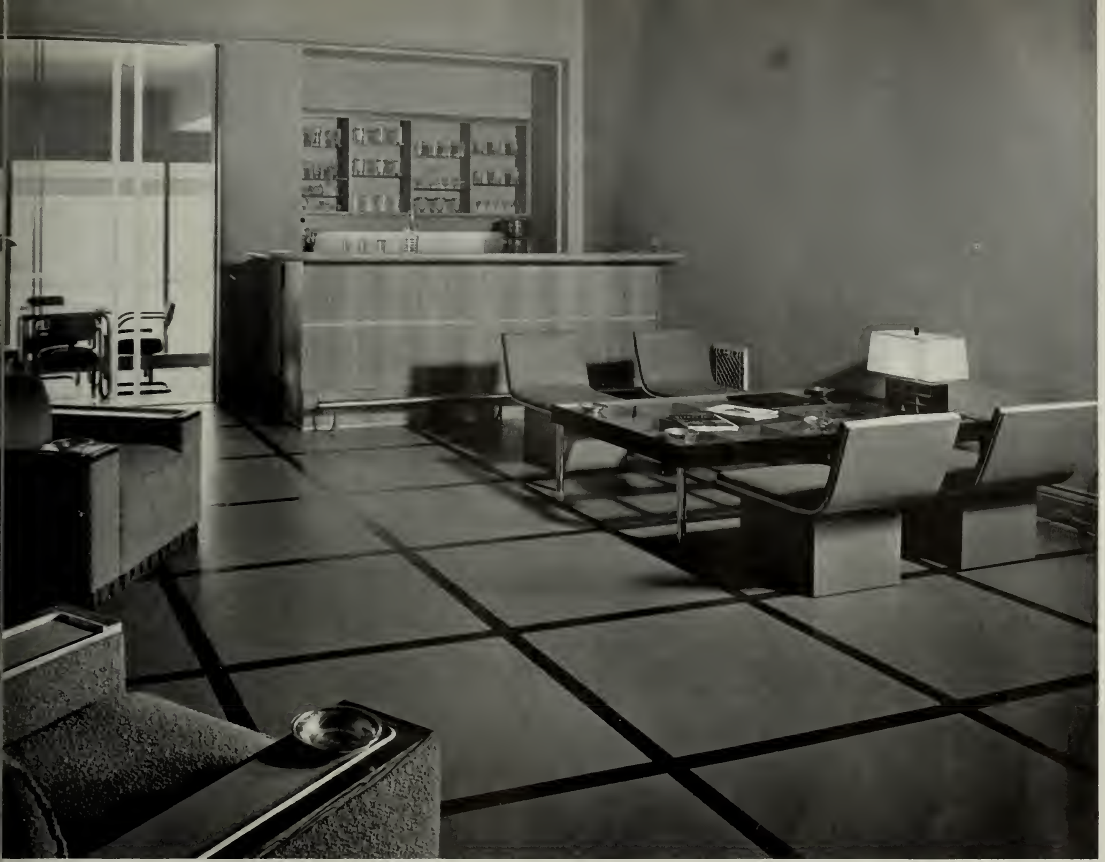
The landing in the stair hall has a built-in cactus box. The walls and ceiling are painted mouse gray. The pillows are covered in gray fabricoid with yellow welts.

The game room has furniture of bleached mahogany with coverings of tobacco brown fabricoid. The glass wall which faces the swimming pool is protected from the sun by a gray shutter awning.

The dining room is furnished in ash. The upholstery is in gray and red. The table top is red formica with metal liners. Carpeting and curtains are tango. The lighting fixtures are in satin-finished chrome.

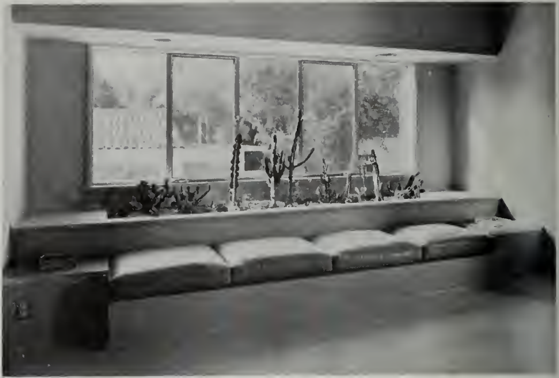






The living room has a nine-foot-long bar of bleached mahogany and a backbar with built-in refrigerator, stove and monel sink. The walls and ceiling are painted pink-gray. The fireplace wall is paneled with natural zebrawood. The fireplace is stainless steel and the inner and outer hearth, polished flagstone. The flooring is gray linoleum with red liners. Bleached rosewood is combined with gray linen textured formica in the furniture. Small chairs are of plywood with rubbed lacquer finish, covered in red leather. A red and black enamel table has a plateglass top and chrome legs. Lamps, red leather with parchment and lucite shades. Glass doors divide living and game room.

New interiors



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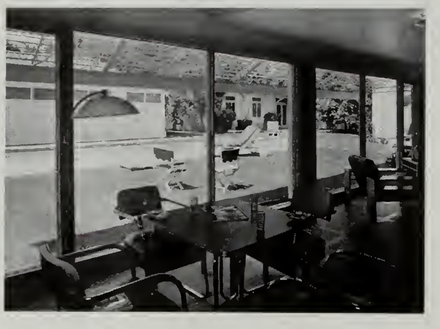

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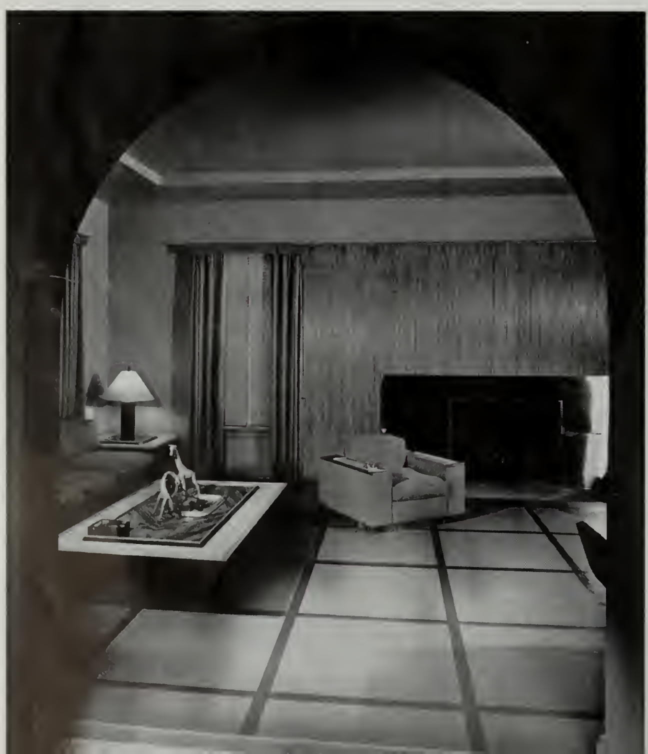

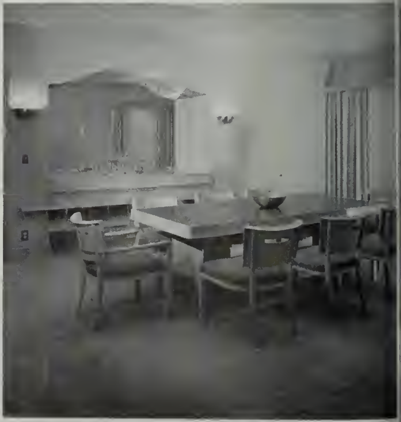

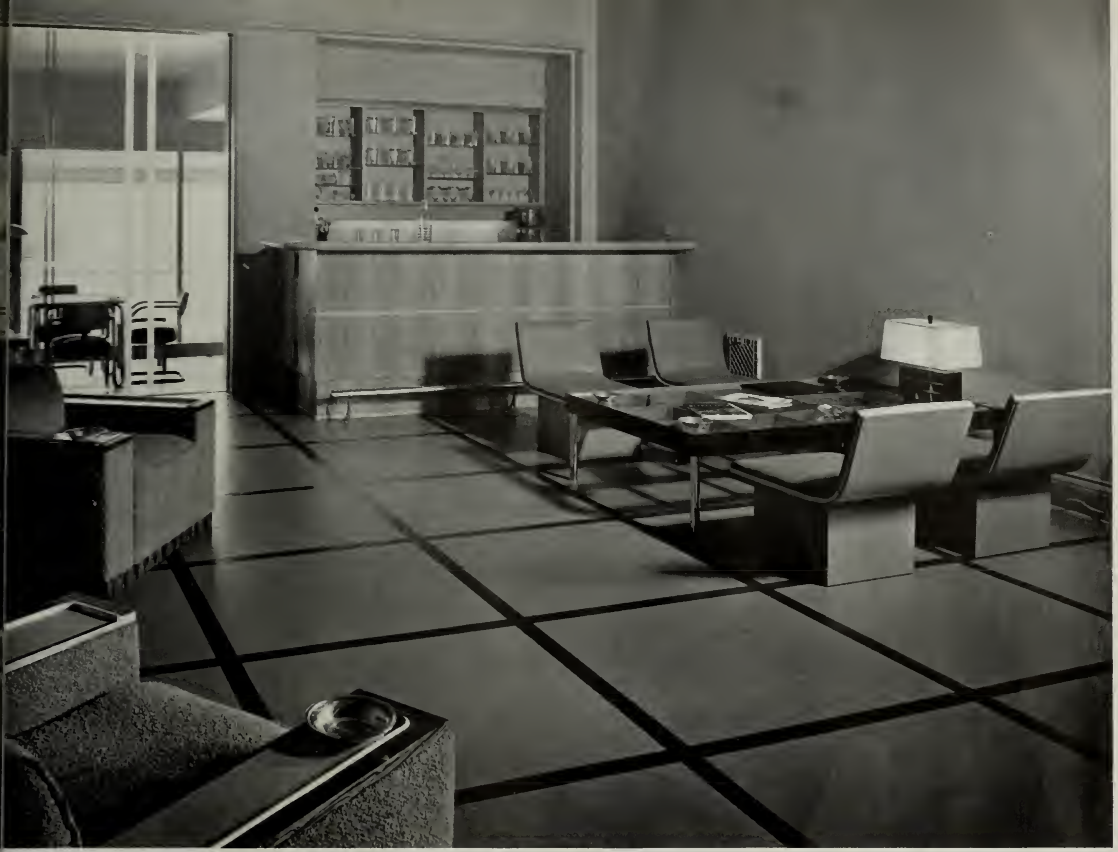

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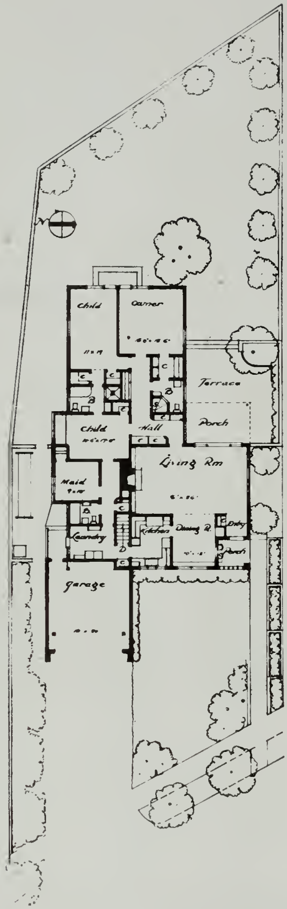
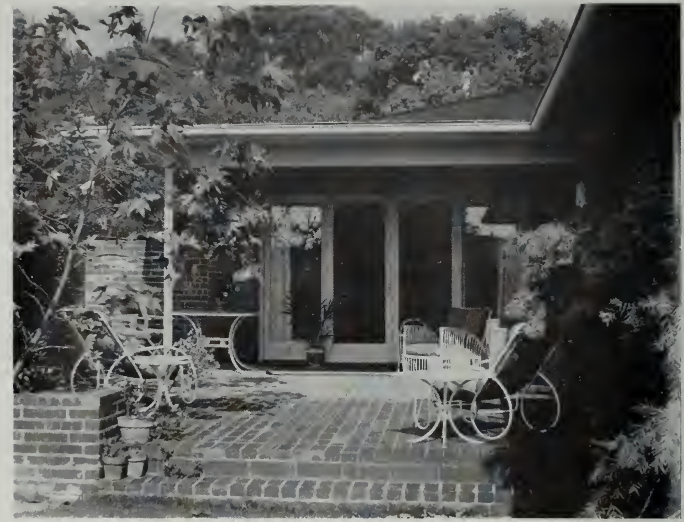


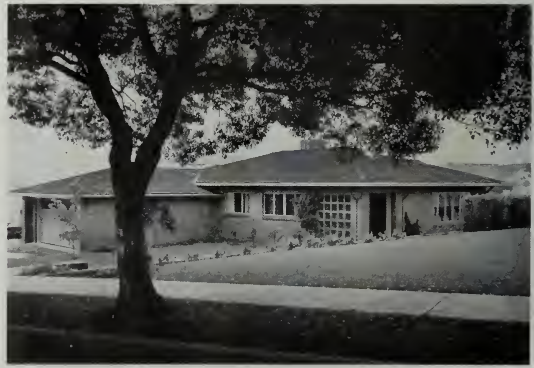


House for Mr. and Mrs. Leslie G. Cramer

THIS SMALL house, designed for a family of two adults, three children, and one servant, shows an interesting use of brick in the modern manner. The long, low roof line keeps the house close to the ground. The bedrooms for the children and the maid are placed on the south side to insure a maximum of sun. It was also a requirement of the plan that circulation in the back of the house would not necessitate passing through the living room.

A large outdoor living space in the form of a partially covered terrace is reached through large doors from the living room. A dining room alcove is designed in such a way that it can be easily separated by the use of screens. The use of Philippine mahogany, steel sash, and flush doors has kept the interior simple and uncluttered. The use of brick in creating an open screen on the entrance porch is particularly interesting.

Architect, Winchton Risley **Los Angeles, California**



NEW PRODUCTS AND PRACTICES

SO YOU'D LIKE TO REMODEL?

So you'd like to remodel? That makes you an adventurer. If you don't believe it, just ask anyone who has tried it. There seems to be a plot afoot to prevent you from ever getting just what you want? Especially for anything close to what you want to pay for it. However, possibly with a little help, a little "pointing with pride," a little "viewing with alarm," you might possibly get one of those "picture-book" kitchens or "movie-set" bathrooms, and you might even be able to pay for it.

Is your kitchen one of those in which you walk miles every day for no reason? If it is, why not look at it this way? There are three work centers to every kitchen, be it large or small. They are the preparation center, the storage center, and the cleaning center. These, in their elemental state, are composed as follows: preparation center, the range; storage, the refrigerator; cleaning, the sink. Of course, each center has its adjacent cupboard and closet space and such allied appliances as may be owned or anticipated. It is from one to the other of these three centers that you walk all these miles; just remember that.

Now, at which of these centers do you spend the most time? Probably the sink. So it's reasonable to locate the cleaning center in the most central location. But just a minute—where is it now? Can you possibly use it in its present location? If so, by all means do. The cost of moving plumbing, even a little way, would amaze you. Remember, it is just little innocent things like moving plumbing over three feet that make remodeling costs out of all proportion.

But to get back to the problem. There is the sink, the cleaning center, located as best it can be. But what about its light, ventilation, view? Is there a window over it? If not, can one be put there, and if so, what are we going to look at? A window is a definite asset; have one if possible. However, it is less depressing not to look outdoors at all than to look at the side of the neighbors' garage or some equally uninspiring vista. If you are so unfortunate as to have no view, why not a window of decorative glass brick? It would be modern as this minute, efficient and not nearly as costly as you might think. Even if you have a window, a row of these bricks just below it, at the top of your sink splash, adds a very up-to-the-minute touch and gives you light right where you need it.

What about the counter and sink top? Of course, you can use tile, but we're sure you will find a smooth, easily cleaned and very attractive rubber tile or linoleum top and splash much more up to the minute. Or if you are worried about burns, why not cigarette-proof formica? Any of these materials is somewhat less expensive than tile, and all are gaining rapidly, in what seems to the writer, a well-founded popularity. These tops are to be found in the loveliest and most expensive homes where appearance and quality are of more importance than tradition or cost, so by all means give them a great deal of thought. Be sure you have accurate information as to requirements for the preliminary construction and, above all, be sure the installer is thoroughly qualified.

Now, as to the sink unit itself. Have you seen the new General Electric Hotpoint Electrasink? It contains a garage disposal unit which ends once and for all that nightly discussion about who is going to take out the garbage, and the Hotpoint dishwasher, newest and best thing in kitchen sanitation equipment. It contains sufficient space to hold the average family's dirty dish quota for a meal. You simply put the dishes in the racks, close the door, and push a button. The rest is completely automatic. Dishes are rinsed off with clear water, then a little trap door opens, and Calgonite cleaning powder drops in, automatically. Fresh water, so hot you couldn't possibly put your hand in it, washes the dishes more thoroughly and more sterile than would be physically possible with the old tub and towel method. The cleaning water is then drained off, and two thorough rinses, in 150-degree water, follow. And to make it all complete, after the dishes are thoroughly rinsed, and the water gone down the drain, hot air is blown in, and dries them without a spot or blemish. All this is done by one push of the button.

Next month we will continue with the other work centers in your remodeled kitchen. Meanwhile, if you wish any help in your own particular remodeling problem, just drop a line to the Technical Editor, California Arts and Architecture.—W. E. Ballard.

BROADWAY-PASADENA CABINETWORK

One of the most unusual features of the new Broadway-Pasadena Department Store, shown elsewhere in this issue of California Arts and Architecture, is the interior cabinetwork, the big majority of which was done by Chas. V. Stegner & Sons, Los Angeles manufacturers of cabinetwork, store fixtures and fine residence interiors.

On the street floor all showcases, center island counters, the entire Sportshop and Hat Box on the west end, including hanging cases and fitting rooms, wrapping desks, stock and display tables and triple fitting mirrors were done by the Stegner company. The cabinetwork on the exterior of the showcases and fixtures is bleached ribbon grain Philippine mahogany, with black Formica bases and Richlow bronze hardware and metal work. Cabinetwork on interior of showcases and fixtures is gum with colored lacquer finish, hardware of brushed nickel. The cases are illuminated with flourescent lighting.

The elevator lobby paneling and trim is striking. The cabinetwork is bleached figured Avodire, the horizontal grain running continuously through the panels and moulded surfaces. In the show windows the cabinetwork is California pine plywood treated in a special process to eliminate the grain of the wood and finally stippled in pastel eggshell enamel. They are illuminated in combinations of incandescent, flourescent spot and decorative lighting.

The Stegner company also did all showcases, counters and tables for stock and display, millinery fitting tables, triple fitting mirrors, fitting rooms and free standing display platforms on the second and third floors. Cabinetwork is a combination of soft and hardwoods finished in various lacquer pastels with trim and furniture in natural maple, Formica bases and brushed nickel hardware. The floors are illuminated with flourescent lighting.

TUFFLEX USED FOR DOORS

The sixteen main entrance doors of the Broadway-Pasadena Department Store are Tufflex doors manufactured by the Libbey-Owens-Ford Glass Company. They are made of ¾-inch plate glass strengthened by a tempering process consisting of heating until almost a fluid, then suddenly chilling. Metal fittings to receive door hardware are fastened to the glass by first notching the glass, then completing the keying of these fittings to the glass by casting them on with a molten metal. The interesting feature of these doors is the extra show window which they provide—the whole interior of the store becomes a show window—and by placing a screen back of the doors, feature items can be displayed illuminated by a spotlight placed above at night. Extrudalite bronze glass setting bars were used with a special designed face but employing the special L/O/F patented controlled spring pressure, which reduces breakage to a minimum. The proper pressure that the glass should have to hold it in place is predetermined and cannot be fastened too tightly.

NO MORE CORDS FOR VENETIANS

New automatic Venetian blind hardware which is a revolutionary improvement and is receiving an enthusiastic reception from home owners, architects, interior decorators, builders and all who are interested in making the home more beautiful and convenient has been placed on the market. The blind is lowered or raised by a flat spiral spring and tilted automatically without the use of cords or chains. A feature which appeals to interior decorators is that it is operated without disturbing window draperies. The mechanism is completely concealed behind a decorative cornice board so that the blind gives a beautiful appearance and adds distinction to any room. This unit, which may be installed on any type of Venetian blind, is made of highest grade stamped steel to give maximum durability and ease of operation and is cadmium plated to make it rust-proof. No expense or effort has been spared to give users not only added beauty in Venetian blinds but long life by eliminating maintenance cost—the mechanism has withstood the equivalent of twenty-five years' wear without showing signs of wear. The Automatik Venetian Blind Corporation, 443 South La Cienega Boulevard, Los Angeles, is the manufacturer.

TROPICOOL ROOF SPECIFIED

To make shopping easier for thousands of customers during the torrid summer months, the Broadway-Pasadena specified that their vast roof be processed with Tropicool, a sensational, snow-white heat-reflecting substance. Applicator of the Broadway-Pasadena roof was Monarch Roofing & Insulating Company, 500 South Raymond Avenue, Pasadena. According to its manufacturer, the Tropicool process is basically different from all other known roof treatments. The Tropicool substance is completely inactive and, because it has reached its basic stage of deterioration, cannot further break down regardless of weather conditions. It is an absolutely white, non-porous sealer. This white sealer deflects the sun's heat rays (conceded to be a roof's worst enemy) and thus maintains much lower temperatures within the store, building or apartments beneath the roof. Contraction and expansion are reduced to a minimum, resulting in a long lasting, economical roof.

A well-known Los Angeles laboratory recently subjected Tropicool to a number of severe tests—with astonishing results. At noon, when the air temperature was 68 degrees Fahrenheit, four roof specimens were exposed to the sun. They included (1) aluminum surfaced roofing; (2) red mineral surfaced roofing; (3) white Tropicool; and (4) metallic roofing. All four were 74 degrees Fahrenheit when first exposed. Fifteen minutes later the metallic roof had risen in temperature to 108 degrees, the red mineral to 100 degrees, the aluminum surfaced roof to 92 degrees, and Tropicool to only 78 degrees.

This roof treatment is said to be highly desirable in Southern California hotels and apartments, both from the standpoint of appearance and utility, for it solves the problem of excessive top-floor room temperatures—the most dreaded cause of summer vacancies—plus the additional advantage of a long lasting, economical roof.

"SAFERIZED" PALCO INTRODUCED

A new "Saferized" flame-proof process for treating the Redwood bark fibres from which Palco Wool insulation is made has been announced by The Pacific Lumber Company, San Francisco. The new process, according to Edric E. Brown, manager of the insulation division, augments the inherent fire-resistant qualities of the bark of the redwoods, which have withstood the ravages of fire and nature for centuries, to become the world's oldest living things. It is expected to meet the most exacting requirements for flame-proof materials. Blow-torch tests to which the new Saferized Palco Wool has been subjected show most satisfactory results, Brown stated. "When a sample is held in the hand and the flame blown directly into it, no fire results when the torch is removed."

(Continued on Page 38)

★ HOME BUILDING SERVICE ★

Planning to build or remodel? Buy furniture or accessories? Dedecorate? Or dress up the lawn and garden? The advice of the staff of CALIFORNIA ARTS and ARCHITECTURE is yours for the asking—no charge at all, it's a pleasure!

FILL OUT AND MAIL THIS INFORMATION BLANK

BUILDING MATERIALS

- ☐ Brick
- ☐ Cement
- ☐ Concrete
- ☐ Doors
- ☐ Flooring (Hardwood)
- ☐ Flooring (Pine)
- ☐ Flooring (Tile and Stone)
- ☐ Glass
- ☐ Interior Woodwork
- ☐ Lath
- ☐ Lumber Preservatives
- ☐ Marble
- ☐ Painting
- ☐ Paneling
- ☐ Plaster Board
- ☐ Roofing (Tile)
- ☐ Roofing (Composition)
- ☐ Roofing (Slate)
- ☐ Shingles (Wood) (Tile)
- ☐ Stucco
- ☐ Wall Board
- ☐ Waterproofing
- ☐ Window Frames
- ☐ Wrought Iron (Gates) (Grilles) (Rails) (Lamps)

HOME BUILDING EQUIPMENT

- ☐ Air Conditioning Systems
- ☐ Awnings
- ☐ Bathroom Fixtures
- ☐ Casement Windows (Wood) (Metal)
- ☐ Dishwashers
- ☐ Electric Lighting
- ☐ Fireplace Equipment
- ☐ Garage Doors
- ☐ Hardware, Finish
- ☐ Heating
- ☐ Insulation and Sound Deadening
- ☐ Incinerators
- ☐ Kitchen
  - ☐ Fan Ventilators
- ☐ Ranges
- ☐ Refrigerators
- ☐ Sinks and Drainboards, Metal
- ☐ Linoleum
- ☐ Mirrors
- ☐ Refuse Receptacles
- ☐ Shower Bath Doors
- ☐ Tiling (Bath) (Sinks) (Floor) (Wall) (Stairs)
- ☐ Wall Covering
- ☐ Water Heaters
- ☐ Water Softeners
- ☐ Weatherstrips, Metal
- ☐ Window Shades
- ☐ Windows

GARDEN EQUIPMENT

- ☐ Landscaping
- ☐ Lawn Sprinklers
- ☐ Tennis Courts
- ☐ Nursery Stock
- ☐ Garden Art (Statuary)
- ☐ Swimming Pools
- ☐ Garden Furniture
- ☐ Flagstone

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- ☐ Furniture
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- ☐ Drapes and Curtains
- ☐ Venetian Blinds
- ☐ Linoleum
- ☐ Cork Tile
- ☐ Rubber Tile
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Construction (Brick, Frame, etc.)......................................

Number of Rooms....................Cost (Approx.)...........................

Date of Building (Approx.)..

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- ☐ Contractor
- ☐ Building Materials
- ☐ Real Estate

OF MUSIC

MOZART CONCERTOS

Mozart was trained by his father to become "the first violinist of Europe"; he became instead the preeminent pianist of his time. As performer and improviser he won many congratulations and an assortment of more or less valuable snuff boxes, but made relatively little money. During his later years he organized a series of subscription concerts in Vienna to feature his own music, and for them he wrote a number of his piano concertos. He also wrote concertos for special performances and occasions in other cities and at various courts.

These piano concertos more than any of his other music, except a few of the piano variations, bring us most nearly into the presence of Mozart, the creative performer. For this reason the recording of as many as possible of the 27 piano concertos is of inestimable value to any listener who hears not only with his emotions but also with a deliberate appreciation of the creative mind. The deliberate and improvisatory brilliance, the exactingly formal unity and closely integrated structure, and the continuously freshening beauty of these concertos set them a little apart from the commonplace in the concert world, so that they must be heard and realized many times in order to be understood for the first time.

The first requirement of any recording of these piano concertos is not merely that it should be performed with some effectiveness, either of emotion or brilliance; it must, rather, be well and adequately performed. Such a performance, for instance, as that by Kathleen Long of the E flat Concerto (K 449) is preferable to the more showy but inconsistent recent recording made by Rudolf Serkin. The final movement of this concerto should be one continuous line of movement rather than a series of flashy exclamations.

The next requirement is that the movement should take place in complete freedom, that it should ride upon rather than accentuate the beat. In a sense, as Benny Goodman says of it, the music should be "swung." Perhaps the best example of such freedom may be found in the recording by Artur Schnabel of the second and particularly the third movements of the C major Concerto (K 467).

Next month I will discuss in brief detail several of the best and mention several of the worst recordings that have been made of these concertos. In general it may be said that the most dependable performances are those by Artur Schnabel (Nos. 12, 13, 19, and 27), Edwin Fischer (Nos. 17, 20, 22, 24), and Kathleen Long (Nos. 12, 14, and 25). the former two recorded by Victor, the latter by Decca. Individual performances by Walter Gieseking (No. 9), Elly Ney (No. 15), Bruno Walter (No. 20), Artur Rubinstein (No. 23), and Wanda Landowska (No. 26) are also of the first quality. **PETER YATES**

SAN FRANCISCO ART REVIEW

CONTINUED FROM PAGE 7

more on the emotional makeup of the artist than on his physical vision.

This is of course the secret of the charm of child art and the sometimes terrifying productions of the mentally deranged; that their emotions are not overlaid with webs of inhibitions and conventions, that the artist paints directly what and as he feels. It is the genius of great artists that they can achieve this directness and put their technique at the disposal of their true emotional reactions.

Albert Bender's collection is still on view, a rich variety of things worth seeing many times.

Glenn Wessels has a one-man show in the Art Association Gallery. There is a curiously frustrating quality about some of these pictures, which give the impression of being realistic landscapes seen through superimposed abstractions. Most consistently realistic is Red Lumber Mill, bold and colorful. Indian Encampment, in gouache, has a nice feel of realism suggested by non-realistic treatment. Grand Coulee Dam Hydroelectric Plant, although based on representation, is in many ways the most satisfying as an abstract design; Teepees, Log Huts and Horses, and Side Road, Nespelem, are pleasing.

Courvoisier Galleries are showing oils and gouaches by Andre Girard. **D. W. P.**

CALIFORNIA DESIGNER

CONTINUED FROM PAGE 18

of Paris. Her answer to this dissatisfaction is an ambitious program of research into the history of design in order to find some fundamental principles on which to base a type of design relevant to this continent and these times. Bernyce Polifka feels that the designers, as well as painters, must find in their own life and environment forms and colors expressive of America and its people.

"ELSE WHAT'S A THEATER FOR?"

CONTINUED FROM PAGE 20

was the reaction I studied in the faces of those around me. If one needed proof of potential audience possibilities, there it was—young and old devouring every word of the players with an enraptured interest. Many were people who had never before seen a stage play with living actors, but I would wager they'd probably be willing to make some sacrifice to see more of the same kind of dramatic make-believe.

The time is a challenge to thinking workers on the coast. There is plenty of willing raw material at hand. Will the more experienced troupers take up the challenge and guide this eager raw material to an expression of the times? Only a concentrated enthusiasm can penetrate the lethargy of a seemingly indifferent audience. Let us hope that the combination of "fervor, intensity, and vehemence joined with faith, courage, and hopefulness" will not be lacking in those with whom the present fate of the theater in California rests.

DESIGN

CONTINUED FROM PAGE 21

an object which has had a traditional form for a long time. That the form has no legitimate reason now does not seem to make any difference. Tradition has always made war upon the new. Furniture, kitchen utensils, architecture are in this class. Our finest solution usually comes through new inventions where tradition does not hamper the freshness of approach, as in the locomotive, electric bulb, telephone, auto. Certainly the steam engines, the first automatons were the greatest influence upon design in the XVIII and XIX centuries. It brought the possibility of mass production which was slowly developed from the *interchangeability of parts* into the production on the conveyor belt. Furniture, shoes, clothes, electric bulbs, machines, etc., etc. Mass production brought precision, caliper, and microscope, and also greater uniformity; but the interchangeability of the parts, color schemes, finishes, etc., brought the relief. This idea of clever assemblage prevailed a long time. This age was that of the *rivet and the screw.* New inventions, scientific improvements came. Instead of the rivet and the screw—welding, casting, and moulding. Instead of the ribands and profiles—the tube. New alloys, plastics; with the x-ray technique transparency. The sharp edges were smoothed down to produce better nickel and chromeplating, and polishing—better finishes. The airplane appeared. Kinetic studies. wind tunnel experiments. The results—streamlining from lather and cream mixers—to locomotives and cars and highways. The Rumpler auto and the Dymaxion car by Buckminster Fuller. The idea of the standard units: auto body and bathroom.

An analysis of the production process of the industrial revolution easily determines some few principles of design of which validity can be tested by examining a large variety of products. Among these principles we can mention simplicity, efficiency, economy, precision, good finish, round form, soft edges, light weight, easy transportability, interchangeability of parts (which means as well substitutable parts for repair), function expressed by form, thus easy handling, practicability. Of course, these principles did not develop from one day to the other. The requirement of economy in the calculation up to the smallest parts of monetary unit is, for example, one of the essential developments of our days. The same is true about the manipulating of products with the *eggshell principle* creating an economic as well as a strong structure. Through the manipulation of flat sheets we can achieve self-supporting structural elements, as for example by corrugation, profiling, or making angles in metals, embossing, or pressing patterns into them. Curving of a flat sheet is a customary strengthening procedure, and curving it in any direction as the eggshell is the most substantial structural manipulation we know of, as it achieves the advantage of a skeleton structure with a strong covering skin in one perfect unity.

(Continued on Page 36)

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★

BROADWAY-PASADENA
Albert Gardner, Architect
C. L. Peck, Contractor

★

H. H. ROBERTSON COMPANY
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LOS ANGELES

689 Mills Building
SAN FRANCISCO

DESIGN

CONTINUED FROM PAGE 35

This type of design was mainly developed through the motor car industry which created the basic and practical framework for many other designs as well. The beautifully curved body of a car is stamped today by one action from a flat sheet of steel. But the production of the stamping die is so expensive that its cost can be amortized only by a great number of cars produced. This is the reason for the careful studies which go into design today for the production of smaller objects as well. Stamping, casting, moulding of great units helped to simplify assemblage or eliminate it completely.

Design is dependent not alone on function, science and technological processes, but to a great extent upon *social implications* as well. Our present social structure, our production methods, especially the division of labor, the relationship of the employer and employees, the rising standard of the worker, and in comparison the declining of the clerks unemployment, the requirements of a minimum existence, longevity, etc., changed our outlook on many features of design. Take architecture, for example. The smaller cubic footage rooms are cheaper, nevertheless they have to be equipped so that they offer good and agreeable quarters. This implies the utilization of new findings, in which transparency is used to its utmost in order that small rooms appear larger and more comfortable for living.

The intensity and exhausting quality of the industrial work, and the crowded, dusty cities brought up the increased importance of recreation and leisure. Cinema, radio, television, travel, soda fountains, lounges, sport, and the idea of the week-end. The higher cultural standard and the emancipation of women are the godfathers for labor-saving devices, canned foods and Bird's-eye. The scientific research on matters of health preceded the greater hygiene; the bathroom as a standard unit, refrigeration, vacuum cleaner, and other important implements. All of these influences must be considered in their psychological and sociological implications when one speaks on the new trends of design. The whole gamut of the new machines, materials, finishes and processes, plus the sociological forces, work slowly but with an infallible sureness. Simultaneously there is a mental adjutment of the individuals toward a changed world. The process is slow, as organic changes take place usually in large intervals, even if our industrial revolution has speeded up production and research, and has thus shortened somewhat the intervals between justified changes of design. Design means life itself, and I was terrified to read the other day how Sullivan's statement was misused for commercial purposes. "Form follows fancy," I read, shocked—seeing the misunderstanding of reasons. Fancy is not design, it is only the cover for hiding structural faults. Its life depends upon the elusiveness of fashion, which has usually nothing to do with function. Fashion is only simulating organic changes of design.

"Fashion is spinach," says Elizabeth Hawes, and I think that we have to notice this when we dare to speak of new trends of design.

RALPH STACKPOLE

CONTINUED FROM PAGE 16

manner early in his career and then stick there, dragging the last penny out of his style, and then allowing this style to drag him straight into oblivion. Recently Helen Phillips, one of Stackpole's numerous trainees, came back from a year's work and experiment in Paris. He looked over what she had, watched her design some figures for the exposition, and immediately turned one of his own models inside out and came up with a Surrealist-Lipschitz-Stackpole version of Pacifica (not acceptable to the Exposition).

His career is a mystery to me. His problem was something like Frank Lloyd Wright's. Faced with the necessities of both constant innovation and monumental work requiring the cooperation of both money and power, most artists would have turned to drink or easel work in the attic. How the big pieces were accomplished, how the road was opened for so many of us in this generation, I don't know, but his work stands all over the state, the chips forming a geological layer cake on the stoneyard floor. A wild limestone figure on Erskine Scott Wood's chimney, beautiful, and at first totally unintelligible to 99½ per cent of the population; the Stock Exchange groups, big granite pylons in front of archaic Roman columns; the monstrous fantasia of Pacifica in a sedate exposition; a limestone relief for Mr. Ickes' new Interior Department building; a figure of Mr. R———, but that's still a secret. Other things—the first importation of Diego Rivera, the idea of cooperatively frescoing the Coit Tower, the long list of pupils who actually do something, etc., etc.

Usually such accomplishments include a lot of polite bowing down

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before big shots and subduing of work to suit the literary taste. Over a long period of time such practice can be ruinous, turning the best artist into a mediocrity and a glory hound. The same enthusiasm that carried Ralph through all these projects like a streamlined train has made him as much an artist maker as an artist.

From the basic, almost academic class at the school there are generally a couple of young hopefuls sweeping up the stoneyard, cutting practice pieces in sandstone blocks left over from buildings wrecked in the 1906 earthquake, and sometimes proudly working as apprentices on the real jobs. Most teachers turn their students loose after a few years' classroom training, with no practical knowledge, and a father complex on the teacher. Ralph was never guilty of this heartless procedure. When the young hopeful is competent he gets an actual paying commission and a swift kick on his emotional pants to shake him off and enable him to stand up and argue with his bosses, patrons, and covey of supervisors.

Long ago Ralph could have moved into the New York circle of Great American Masters, complete with high-geared publicity staff, half a million dollars, and a large commercial output. But I think he found something better. The stoneyard is a delightful workshop, with a couple of rooms in one corner for making drawings—a swell place to do a little work or take a sunbath and pass the time with whoever drops in for a little advice or the latest local-scandal. Is he the greatest sculptor south of 54° 40'? The question doesn't seem important, and it certainly doesn't bother him.

He can show you what's good and how to do it, he can make beautiful sculpture and drawings, and mistakes like anyone else. He can show you what's bad and what's applesauce (there seems to be a distressing amount of that). He can nurse along the youngster's first naive enthusiasm into unspoiled maturity. He represents clarity in a difficult profession that in America is mostly a society pastime and an emotional racket. He's pretty near 100 per cent artist, and that's about all anyone can say.

BOOKS

SECOND WIND, by Carl Zuckmayer

CONTINUED FROM PAGE 12

What happened to the liberal movement? It was cut off by a pincers movement.

Zuckmayer puts it this way: "We roared with laughter over the idea that that conglomeration of crude brutality and wild phraseology which at most might work on some beer-sodden Munich fatheads could ever affect or influence Germany, the most enlightened country of the world . . . If only we had been aware of one small realistic detail which we know now, namely, how much money German heavy industry was pumping into this movement, we should not have spent so much time poking fun at Hitler's bad German and the intellectual level of his cronies."

There, perhaps as clearly as it has ever been stated, we have the explanation. It was not the Nazis, not the industrialists, but the unsuspected fusion of the two, that slew democracy in Germany. This is what Zuckmayer insists can't happen here. We read the papers, listen to the radio, and hope to high heaven he is right.

Of enduring interest is the story of how Zuckmayer developed him from promise to fulfilment. After his first gleeful years of discomfiting attacks upon the second rate, the spurious, the antiquated, the stodgy, and the bigoted in art and politics, he discovered that while it was amusing and often advisable to throw snowballs at silk hats, one couldn't make a career of it. He buckled to work, equipped himself with technique to convey his ideas, and won the highest gratitude of a Germany that was still allowed to think

It is a reasoned faith that he places in America as the land where civilization will get its second wind. Reasoned, too, is his faith in the nature of mankind. He writes with vitality and humor—admirably preserved in Elizabeth Reynolds Hapgood's translation, that leaves no impression of any gap between author and language.

It is a reviving book, that cheers while it warns. It will rouse the ire of some whose theories conflict with its facts. But while the ostrich is justified in behaving like itself, the human being is not justified in behaving like an ostrich. The ostrich with its head in the sand is still presenting its best appearance to the world. Of the human being with his head in the sand this cannot truthfully be said. And anyway, *Second Wind* is not a book to miss. It is one of the few affirmative books of two decades.

by PATTERSON GREENE

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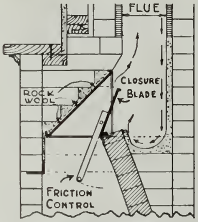

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NEW PRODUCTS AND PRACTICES

CONTINUED FROM PAGE 33

That the new Saferized process will prove a definitely favorable factor in increasing the sales of Palco Wool is indicated by the enthusiastic reaction from dealers and distributors throughout the nation, Brown pointed out. "One of our distributors has already placed commitments for 1941 based on an anticipated volume double that which he sold in 1940." Palco Wool was first generally introduced to the trade a decade ago when research engineers of The Pacific Lumber Company perfected a process for removing the wiry resilient fibres of redwood bark from the solids in which nature had imbedded them. Its success since that time has been one of the romances of American industry. First adopted by the cold storage industry, its use has spread rapidly to the domestic field, one community alone, the Twin Cities, having installed it in over 300 houses during the past year, according to reports from dealers.

The installation of Palco Wool as a fill insulation has been greatly facilitated by the recent developments in mechanical application. A new blowing machine has been perfected which transports the material from the point of unloading to the point of application and at the same time automatically fluffs it uniformly for maximum efficiency and economical installation. Where the blower-applicator is not used, an electric fluffing machine is available for expanding the material from compressed bales for uniform application. Especially designed machinery and equipment have been installed in The Pacific Lumber Company plant at Scotia, California, where all insulation now being shipped is subjected to the Saferized process as a regular step in its manufacture.

HEATING EXPOSITION SCHEDULED

Plans for the Pacific Heating & Air Conditioning Exposition are progressing rapidly, according to a recent report from the Exposition management. Scheduled for Exposition Auditorium, San Francisco, June 16-20, this will be the largest event of its kind ever held on the Coast, and is already attracting the interest of professional and selling organizations. Up to January 1, 70 leading manufacturers had engaged more than 50 per cent of the exhibit space in the main auditorium, and the remaining spaces are under active consideration. This Exposition will present a summary of the latest available equipment for heating, ventilating and air conditioning. It will be of particular interest to builders, contractors, engineers and operating men, industrial and commercial building owners and operators, home owners, architects, designers, dealers and distributors. Included among the exhibits will be interesting displays of air conditioning equipment, boilers and furnaces, fans and blowers, control apparatus, registers and grilles, pumps, oil burners, insulation material, piping, unit heaters, steam traps, steam specialties, radiators, etc. The American Society of Heating and Ventilating Engineers, who are sponsoring the event, will hold its annual summer meeting during the same week. Also meeting at this time will be the Heating, Piping and Air Conditioning Contractors National Association. The Exposition is managed by International Exposition Co., who conduct the regular biennial International Heating and Ventilating Expositions. Permanent headquarters are at Grand Central Palace, New York.

GROVER PNEUMATIC TUBE SYSTEM

Rapid pneumatic dispatch tube service is quite essential in handling the large variety of sales transactions in the strictly modern department store, virtually placing the entire facilities of the general office at the elbow of the salesperson. Through years of improvement and invention, the modern tube system has become a synonym of speed and dependability. And in line with the modern style trend, the improved pneumatic tube sales terminal blends with its adjacent fixtures so naturally that only close scrutiny will note the presence of this necessary adjunct to the orderly process of sales transactions.

In designing and arranging their sales fixtures the Broadway-Pasadena has taken advantage of this fact, and though the store is equipped with approximately forty stations of pneumatic tube, the casual visitor will not be aware of a single station, yet every terminal is instantly available. The central desk, the vital point of any tube system, is so arranged for elasticity and speed that, whether there be one or half a dozen operators, the entire receiving and dispatching units are within instant and convenient reach. This central desk arrangement has proven to be the speediest type developed to date. The Broadway-Pasadena is to be congratulated on its acumen in selecting the latest and most streamlined type of pneumatic tube service.

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Cleveland Tramrail reduces costs and promotes efficiency because materials are handled faster and easier overhead. The usual three steps required in handling — pick-up, convey and set-down—are reduced to one simple easy task, thus eliminating two time-consuming operations.

Materials are moved directly from point to point without interference when handled overhead, and considerable aisle space is saved. Storage capacity of warehouses can often be increased 50% and more by higher piling.

Cleveland Tramrail is available for hand or electric operation to suit every overhead materials handling requirement from the simplest hoisting or racking unit to plant-wide motorized or automatic systems.

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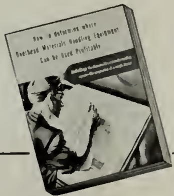
Make an inspection of your plant and study all operations involving the handling of materials. In each case answer these questions:

1. Will a hoist speed up this job or make it easier?
2. Can handling (i. e., picking up, conveying and setting down) be reduced or time saved by overhead materials handling equipment?
3. Can floor space now used for materials handling and stacking be released for more productive purposes?
4. Can floor congestion be eliminated?
5. Can more be stored in the warehouse because of the possibility of higher piling and elimination of aisle space?
6. Can damage to product be reduced?


How to Determine where Overhead Materials Handling Equipment Can be Used Profitably

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This illustrated booklet gives a clear, concise understanding of overhead materials handling. It helps you to determine where and what equipment might be used to speed production and increase profits. Write or phone the nearest Cleveland Tramrail dealer for Booklet 2004-A.

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OF MUSIC

MOZART PIANO RECORDINGS

Mozart wrote 27 concertos and two rondos for piano and orchestra. Some 15 of the concertos and at least one of the rondos have been recorded and are still listed in the catalogues. Undoubtedly there are others in addition to these, but I have not managed to find out about them or hear them. One of the few reassuring things about the present world situation is the amount of Mozart's music that goes on being recorded.

Concerto No. 9, E flat (K 271) — the album and records show K 291—the first of the great concertos, deeply pathetic slow movement, Minuet interlude in the finale: adequately recorded by Walter Gieseking, whose elegant piano playing does not always cover up his lack of musicianship. Worth owning. Columbia.

No. 10, E flat (K 365)—two pianos—the father and son team of Artur and Karl Schnabel fails to make a lasting impression with this seldom well played, innocently difficult concerto. Victor.

No. 12, A major (K 414) — seldom heard — adequate but uninspired performance recorded by Kathleen Long. Decca.

No. 14, E flat (K 449)—not often heard in public but twice recorded—the first time very much to my taste by Kathleen Long, but an old, dull recording; recently by Rudolf Serkin, who gives me the bumps with his rough, exclamatory playing. A must. The finale of this concerto is an artistic education. Decca and Victor.

No. 15, B flat (K 450)—witty first movement, gorgeous slow movement—adequately recorded by Elly Ney. Worth owning. Victor.

No. 17, G major (K 453)—a good concerto, cruelly mauled by Ernst von Dohnanyi. Columbia. Also recorded by Fischer. Victor.

No. 19, F major (K 459)—a musician's masterpiece, which has had several recent performances on the air—recorded by Artur Schnabel in an off moment. Victor.

No. 20, D minor (K 466)—beloved of virtuosos, very dramatic and suggesting Beethoven—recorded violently by Edwin Fischer, restraint by Bruno Walter. Either is worth owning. Both Victor.

No. 21, C major (K 467)—a musical gem—recorded with power and delight by Artur Schnabel, the second and third movements Mozart playing at its best. A must. Victor.

No. 22, E flat (K 482)—luscious music which should be heard more often—adequately recorded by Edwin Fischer. Victor.

No. 23, A major (K 488)—a concert favorite often mangled by infants prodigious—excitingly recorded by Artur Rubinstein but not durable Mozart playing. Worth owning. Victor.

No. 24, C minor (K 491)—a spiritual giant, too seldom played in this country—recorded noisily by Edwin Fischer, thinly and without excitement by Robert Casadesus. Needs a real performance. Victor and Columbia.

No. 26, D major (K 537)—the Coronation concerto—an ancient recording by Magda Tagliaferro is cut and inadequate; the new recording by Wanda Landowska is the definitive example of great Mozart playing. Decca and Victor.

No. 27, B flat (K 595)—the last concerto—recorded with a slightly hard touch but with the finest musicianship by Artur Schnabel. The slow movement is among the great experiences in music. Victor.

There is also, I believe, a recent recording by Kathleen Long, Decca, of No. 25, C major (K 503), possibly the greatest, though one of the least known of these concertos. It should be worth knowing and owning.

The Rondo in D major for piano and orchestra recorded by Edwin Fischer is excellent but not first-rate, a charming composition.

PETER YATES

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THEATER

If three Shavian lectures of interminable length, separated by Gertrude Steinish conversation well seasoned with the observation that people (referring to the audience) "stink," can constitute entertainment, it's a play we're talking about.

But it isn't.

It's the ravings of a spoiled brat bent on living up to the precocious cleverness of his playwrighting adolescence. It's infantilism without the usual wit or content. It's rot. It's something called *Across the Board on Tomorrow Morning.*

In one of the finest set designs we have yet seen at Pasadena Playhouse, fifteen Saroyanesque characters were given the opportunity to observe a world premiere audience from the comparative safety of a New York cafe-bar. One after another the actors discovered the audience and commented appropriately on the phenomenon. The December and May couple representing Wall Street and society were furious over the unexpected publicity; Callahan, the proprietor, felt duty bound to entertain us with a song and dance; the bartender, hat-check girl, union organizer all registered dumb amazement. Only the two Filipino kitchen boys who spoke almost exclusively in their native tongue and ogled the society tart, ignored us. Another of their virtues was that they justified their theatrical existence later in the evening by proving efficient in the art of obstetrics.

A philosophic waiter tossed most of the verbiage at us mainly through the simple expedient of stage directions calling for a curtain before which he dashed to lecture. His chief accomplice during the earlier part of the hour and ten minutes was a man-of-the-world whose lines, if not his characterization, assured us that he was bored, sophisticated, wealthy, and scornfully disrespectful toward anything existing.

Then a woman was brought in by a Paul Robeson-like doorman and a cab driver. She was about to have a baby. The curtain came down. Lecture.

Up to this point we were smug and confused. So was the majority of the audience. Someone had made a mistake: This wasn't *Across the Board on Tomorrow A. M.*; this was *Time of Your Life in Our Town.* Can't fool us—

Much. The curtain rose to find the cabbie beautifully drunk (plaudits Wallace Scott). He was celebrating the baby's birth. He was still celebrating when that *cause celebre,* by now a good twenty-some years old, made his appearance. The drinking spree wasn't really that long, you know; just fantasy.

The fantasy spoke. The world was dead, he said. There was no tomorrow morning. East Fifty-seventh Street no longer existed. In fact this little bar was the last island of existence; soon it, too, would disappear.

But it was near curtain time. And the title had to be given meaning; there had to be a story; the world had to be brought back to earth.

That was probably why we were allowed to meet the boy's father. He was the symbol of faith in tomorrow morning and the day after. He restored the world back on its axis. Finally, he gave the greater meaning to the casual references throughout the evening to betting one's all on a nag christened Tomorrow Morning.

Maybe we're wrong. Maybe the author honestly tried to say what became dimly apparent in the last few moments of the performance. Maybe he is to be championed under any circumstances because he has established himself as a revolutionary pioneer in the field of playwrighting form. We don't think so.

The very fact that the author has been the center of artistic controversy implies a greater responsibility. Half-baked efforts born of a super ego can only tear down what little that same ego has already built. Nebulous ideas, unmatured and held together by audacious mechanical tricks can only invite the contemptuous dismissal of the worth of such an inventor.

In the future, perhaps, Mr. Saroyan may rewrite. He may condense this heterogeneous guff into a concise fifteen minutes as a part of the play that should have been written originally. Undoubtedly he has the ability.

We won't feel any better if he does. The insult has been too great. The necessity too small. If the author was sincere in his opinion of people, we're sure that he won't mind if we, too, dare to be as honest: The play, Mr. Saroyan, "stinks."

SYLVAN PASTERNAK

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Suggest good wiring. Occupants of the buildings will appreciate more and more your foresight as the years prove your suggestions sound.

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The Fable of the Chameleon Who Died Game

Leon lay lazily along the top rail of the old snake fence. It was hot in the Spring sun, and Leon loved heat. He had eaten seven flies and was content to lie perfectly still while his strong stomach juices digested them.

You could have looked directly at Leon and never have seen him. His skin was exactly the gray of the weathered wood. Later, as he scurried up the tree in hungry quest of more flies, his sides and back would gleam with the tender green of the debutante leaves.

And already Leon was looking forward to the Fall. Ah, that was the time when a fellow could really strut his stuff! When one could rise ecstatically with the same leaves to a crashing chromatic crescendo of crimson and gold.

But Leon was not to know another Fall.

That Summer a careless picnicker left a Scotch plaid scarf by the old rail fence.

Leon lived up to the noblest traditions of his race. To his last gasp he kept trying.

Moral: The junk shops and auction rooms are full of things that seemed like good ideas to somebody in 1887, 1904, 1929 or 1940. Sloane's seven floors are full of things that either were or would have been in perfect taste in 1741, 1841...still are in 1941, and will be in 2041.

W & J SLOANE

WILSHIRE AT RODEO • BEVERLY HILLS

BOOKS

DELILAH, by Marcus Goodrich (Farrar & Rinehart, Inc.)—Don't be misled by the first paragraph of Marcus Goodrich's *Delilah.* It sounds as though the book would be boisterous, fearless, bawdy, and virile; and you probably are ready to yell bloody murder if you are confronted by another of *those* things. But the menace is at once withdrawn, and the author settles without further ado to the exercise of a champion talent for telling a story.

Delilah is a United States naval destroyer, operating in the waters that wash the several thousands of Philippine Islands. While the adventures, brawls, and triumphs of the men aboard Delilah provide the motor power of the story, the men themselves are its true substance: the men as a group. Combined in the formula of the ship discipline, they add up to something more than the total of their individual selves. Goodrich discusses the men, turnabout, in almost gossipy detail. He pokes about among their minds and motives with the querulous minutesness of a Proust. But he never follows them through their individual exploits. He shows them in action only as a crew, in reference to Delilah.

These punctilious accounts of man after man are not in themselves impressive reading. They lack the sleek assurance to which we are accustomed in prose style; they even seem reiterative and ineffectual. Their value and their rightness become apparent in subsequent episodes in which group action develops inner dynamics because units of the group have been individualized.

Goodrich has faced himself with a double difficulty in *Delilah.* He has merged the psychological novel with the novel of adventure. Not content with this, he has created, from patient observation, a new set of characters. Critics and English teachers have long been crying—sometimes with almost falsetto vehemence—that writers must draw their material from life, not from literature. Puzzlingly enough, they have praised, with similar vehemence, authors whose characters have been drawn patently from the literary stockroom: engaging characters, spectacular, smartly manipulated, but stockroom still, whether dressed in the work clothes of Oklahoma or of Spain. These characters are easy to establish: a few hints, and the reader supplies the details from his own previous knowledge of them. Goodrich goes at things the hard way. He starts from scratch. He accumulates his information painstakingly, doggedly, without the impression of literary brilliance. But in the end he creates.

In episodes of action, *Delilah* is at its best, and its best has not been surpassed by any other tale of the sea since *Moby Dick.* The exploration of the underground river in Palawan, with its plexus-tingling conclusion, touches the quality of the folk epic. Skillfully Goodrich incorporates into the framework of the novel the anecdotes of the Irish monk and of the missionaries in China. The barroom brawls fairly rock the book, and the final episode, in which the giant O'Connel goes mad in a night of terror, is told with a meticulous literalism that sounds the overtones of great tragedy.

With no flag waving, with no pose of dealing in "Americana" (whatever that is), or of slumming for folk patterns, Goodrich synthesizes a quality that is indefinably and inescapably American. This group of men, set off by the exotic surroundings of the Oriental tropics, could belong to no country save the United States. From the corn belt, from the cotton patch, from the New York Ghetto, from the oil fields, factories—the seamen, at once refractory and disciplined, have a common denominator that must be Americanism, since it is certainly nothing else.

The book covers several months up to and including the declaration of war in April, 1917. The declaration is received rather casually. The Navy, it seems, finds plenty of messes to clean up, regardless of whether or not the politicians back home decide we are at war.

PATTERSON GREENE

THE REMARKABLE ANDREW, by Dalton Trumbo (J. P. Lippincott & Co., $2.50).—The Life of Andrew Long, sober, high-principled young citizen of Shale City, Colorado, consists mainly of three things—his girl, his work, and his hobby.

His girl is Peggy Tobin, Shale City's most adorable daughter. When Peggy settled down to wait for Andrew to marry her, there arose from Shale City's broken hearts a vast male sigh which swept the town like a mournful autumn wind. No wonder, then, that Andrew considers her devotion to him, a serious, practical young bookkeeper, nothing short of miraculous.

Andrew's work is bookkeeping, which he holds in great respect. For not only does he serve an exact science which tolerates only perfection, but, as assistant clerk in the city treasury, he is an employee of the people, possessed of a sacred trust which a moment's relaxed vigilance would shamefully betray.

Andrew's hobby is American history—in particular the histories of America's great heroes. And in Andrew's opinion, the tall, striking figure of General Andrew Jackson, staunch defender of American liberties, looms above all others.

With such a sane, normal, and healthy pattern, then, Andrew's life is uncomplicated and unstartling until one day at the end of the present fiscal year. For on that day he discovers a discrepancy in his books which his superiors cursorily order him to forget about. Andrew, shocked and bewildered, retreats to his room to ponder in solitude.

But he is not alone, for General Andrew Jackson himself, dusty, thirsty, and snorting with indignation over Andrew's plight, comes to help him. When Andrew is jailed on framed charges of embezzlement, General Jackson calls a council of Messrs. George Washington, Benjamin Franklin, John Marshall, and Thomas Jefferson, followed defiantly by Jesse James and one Private Smith.

With such excellent and varied counsel, then, Andrew cannot but clear up the whole misunderstanding to his and Shale City's immense advantage.

Trumbo's *The Remarkable Andrew* is a far cry from his tragic and gruesome *Johnny Got His Gun* of 1939, but it is no less important. For in its charming, gaily written pages it presents a skillful statement of a non-interventionist attitude toward today's war. Trumbo uses to present this case neither pacifist nor idealist, but that vigorous soldier who fought so fiercely against British domination at New Orleans.

Jackson declares it fools' logic for America to assume a moral obligation to a nation or world which does not feel a similar obligation to America. Such a responsibility can exist only when it is mutual. Moreover, helping a monarchy, an imperialistic nation, fight for European control is little short of treason.

Invasion of America by an exhausted Germany policing Europe he considers highly unlikely, particularly if America builds herself a formidable defense.

Trumbo presents other arguments for this side of the issue, arguments brilliant in logic and convincing in presentation. Everyone will not agree with him. Some will attack him bitterly. But to many Americans, confused by contradictory reports, wearied of journalistic sensationalism, satiated with hysterical orations, his cool consideration of facts will be a welcome relief and a revelation of truth.

ELIZABETH BASKERVILLE

THE TECHNIQUE OF OIL PAINTING, by Frederic Taubes (Dodd, Mead, and Co. $2.75). Here is a book which has been enthusiastically endorsed by painters, teachers, museum directors, and art editors. In the short space of one hundred pages Mr. Taubes gives the most comprehensive and best-organized analysis of the traditional oil techniques of painting that has yet been published. Especially interesting is an illustrated chapter on the preservation and execution of paintings in the Metropolitan Museum. Taubes clinches his point about craftsmanship by contrasting the excellent condition of such canvasses as El Greco's three hundred and fifty year old "Cardinal de Guevara" and Frans Hals' "Malle Babbe" (around three hundred years) with the badly cracked and blackened work of such recent painters as Sargent, Courbet, and Ryder. His conclusion is that only "Knowledge, logic, and responsibility comprise the 'secret' of a painting technique that will compare with that of the great Masters." There are many other books which cover the same material (preparation of support, painting mediums, pigments, tempera underpainting, glazing, etc.), but none have been presented as clearly and logically. Taubes has taken the technique of painting out of the laboratory and put it back into the studio where it belongs.

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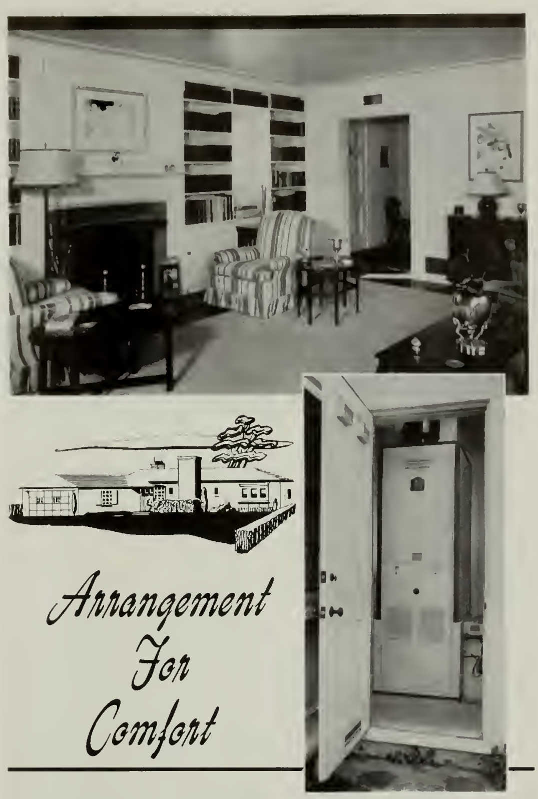

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ART

SAN FRANCISCO

The Art Association's Annual Show of Drawings and Prints, held at the San Francisco Museum of Art during the past month was larger than usual; neverthless, only a small proportion of the work submitted was actually hung, with the usual resultant dissatisfaction.

It is no easy task, either, to select or to present an enormous show. Large numbers of pictures seen at once, particularly black and whites, result in museum fatigue, emotional fallen arches and downright boredom. From the spectator's viewpoint, this year's graphic show was certainly large enough; to those artists whose work could not be shown, it was not so satisfactory. Perhaps the solution would be to have two shows, or possibly a series of smaller ones.

The drawings, lithographs, engravings, block prints and etchings are generally excellent this year, with a wide range of style, from the almost photographic etching of Chartres Cathedral by John Traylor Arms to the abstract etchings in line of Stanley Hayter and his students. The jury must have found it difficult to decide on prize winners and as a result played safe. Anyhow, all the prize pictures have a certain degree of realism; there is not an abstraction among them.

Meyer Wolfe of New York received half the Art Association purchase prize for a lithograph, Vanderbilt Clinic, of Negroes in a waiting room; the other half went to Denny Waters for a lithograph called Rape of the Earth. The Artists' Fund prize was divided between Bernard Zakheim's drawing, Ship's Bowels, and Edward Hagedorn's rich drypoint, The Sinking of the Rawalpindi. Honorable mentions went to Eugene Morley for Coal Docks, and to Nadene Drummond's Colorado Mining Town.

Experiments mark this show, both in color printing and the use of old media in new ways. For instance, several drawings on gesso panel, one in brown conte crayon, one in black litho pencil with lines scratched back to the gesso. There are prints in silk screen process, in color, colored wood-block, and linoleum prints, some highly modern, some like old-fasioned landscape lithographs. Colored lithography is becoming more popular. Color will probably become more and more important in prints.

Technological processes have spiraled time. Before the invention of printing, most pictures were colored; prints and photographs accustomed the eye to black and white values; new inventions in color printing and photography, by presenting pictures in full color to the public in wholesale quantities, are creating a demand for more, and will probably restore color to its ancient universality. It is at any rate a possibility.

The retrospective show of Rouault's work is breath-taking. Here in the large entrance gallery is spread a feast of color, texture, and concentrated emotion, the impact of which only the paintings of Picasso could equal. In other galleries are prints, etchings, lithographs of tremendous intensity, and farther on is related material—the medieval art from which Rouault's style seems to have grown, parallel expressions and forms in contemporary and ancient art.

The paintings are arranged chronologically; it is interesting to see the gradual intensification of color from the somber early work to the later pictures in which the colors glow and sing. The drawing is also progressively stronger, harsher, farther removed from the real; against the sometimes almost tender color the heavy black drawing lines project the violent intensity of Rouault's emotion. It is an emotion akin to that of the Penitentes', a religion of cruelty, of hatred, of the intensity of suffering. Here and there a woman's face, in heavy mask-like drawing, has the curious charm of Byzantine mosaic heads.

After Rouault, it is almost a shock to go without transition to the work of artists whose work is less intense, perhaps less tortured.

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Nevertheless there are three other shows in the museum which should not be missed.

One is John Haley's landscape paintings in gouache. They have lovely color and well-handled design. Something seems missing for complete satisfaction; perhaps it is the lack of atmospheric space, perhaps there is a too-conscious preoccupation with the surface qualities of texture and design.

Antonio Sotomayor's caricatures, chiefly of San Francisco artists, are delightful and very amusing.

Franz Baum, lately of Germany, has a small show of extremely good drawings, chiefly of landscapes in free, Van Goghish line, and of horses, running, escaping, in the ring, wild horses of the steppes. The feeling of light, space, and movement in these things is very fine.

D. W. P.

LOS ANGELES

The Dalzell Hatfield Galleries in the Ambassador Hotel displayed a choice exhibition of paintings: "Gems of Genius." Such a title makes one a little suspicious, but this was one show that lived up to its name. On view were fine examples by some of the great modern painters: Renoir, Cezanne, Picasso, and Gauguin. In addition there was one of the rare Carot figure pieces, "Femme a la Mandoline." Corot, too, well known for his feathery landscape and silvery trees, which he batted out by the hundreds, proves to be a master of form and takes his place in the tradition of the great French Classicists. Daumier, whose paintings are as few as his lithographs many, was represented by two small oils that make one wish that he had had more time to paint. One of the oils is the so-called self-portrait, "Artiste Devant son Tableau." A Gauguin much superior to any shown at the Museum; an important Cezanne landscape, "Carriere de Bibemus," and "Gabrielle et Coco" by Renoir, were some of the other outstanding paintings in the show.

The Los Angeles Museum continues its series of one-man shows by Southern Californians with an exhibit of the work of Boris Deutsch. Deutsch shows himself to be a fine draughtsman and a painter interested in design, color, and texture. Although much of his work is rather patently based on the devices of Picasso, his latest trend is toward a more personal statement.

The Foundation of Western Art is holding its Eighth Annual Exhibition of California Watercolors until March fifteenth. All the local watercolor specialists are included. It turns out to be a rather dull affair. There is a feeling that one could substitute the Third Annual for the Eighth and no one would know the difference. With the exception of Marion Curtis, whose "Spring Landscape" is a little fugue in color; James Patrick, whose love of texture and designed shape is more successfully handled in each new work; and the paintings by Maurice Logan and Alexander Nepote; the majority of these painters seem content to go out and "shoot another scene."

En's Gallery, 2615 West 7th Street, is showing watercolors by Gene Fleury until March 17th. This is Fleury's first one-man show, and the paintings on exhibition cover a period of five years. Fleury is a painter who has a great respect for the watercolor medium and doesn't try to force it to do the work of oil or gouache. Utilizing whatever motif interests him—street scenes, mountains, seascapes, nudes—he creates an exciting design with line and color. In many of his landscapes he follows the direction indicated by Cezanne and Marin in abstracting the structural elements of forms but manages to render California desert and mountain forms in an original manner. His series of seascapes, painted on shipboard, have a lyric quality which conveys the feeling of immensity of sea and sky. Fleury is not limited to one mêthod of using the medium. He allows the subject to dictate the color and manner of rendering: the gray skies and old streets of Paris are painted with shapes and colors which echo the atmosphere of that city. Contrast to these the harsh color, angular shapes, and stylized, impersonal figures which he uses in portraying American street scenes. His most recent work consists of a series of studies for decorative frescoes, which are in their own right excellent decorations.

P. S.

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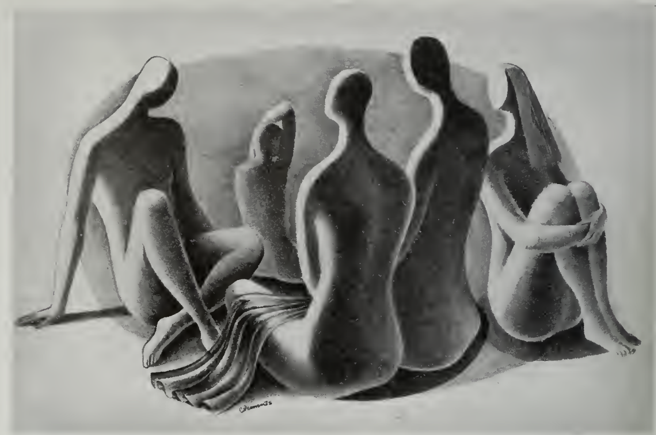
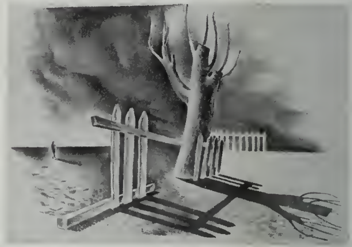


SUNBATHERS

Lithographs by Grace Clements

GRACE CLEMENTS, California-born artist and resident of Los Angeles for the past ten years, held her first one-man exhibition of paintings at the Los Angeles Museum in 1931. In those days, because of her frank adherence to what she termed modern classicism, she was either labeled a "radical" or accused of that painter's disease known as the Paris influence. But today, thanks to a decade of greater opportunity to see much of the best contemporary art from Europe and the East, the Pacific Coast has gone far toward understanding and accepting such art as Grace Clements creates.

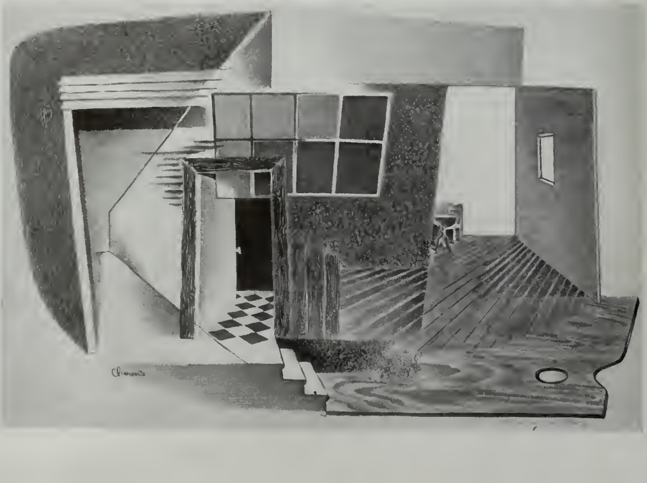
"We have done so much exploring in externals," she explains, "we know so well the human figure, the topography of nature, and we know so little of our inner life. I want to translate into plastics those vital mental and emotional experiences which make us what we are. Some day I hope we shall understand a memory as well as the contours of an apple."



DEATH OF AN IDEA

Relationships of form and color were once Grace Clements' principal concern in paint. She has lately added a third element which has sprung from her interest in psychological material. She strives for an art which structurally integrates experiences of the subconscious mind.

MEMORY OF A PLACE



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Notes in Passing

• Sheila Barrett has come and gone. She left a little bright spot right in the middle of our forehead. We had almost forgotten the strange and quivering face that in the flash of a mood can actually seem to be a dozen different people in one short evening. Barrett is no aping copycat, who merely imitates. She picks a moment that is a complete summation of the career of her victim, and then takes off the flesh in nice clean strips.

Her original little bits are extremely good and we still think the "Speakeasy girl" the best of its kind we have ever seen. The little southern belle whose organdy dress got all "wrankled" tickled us to death, but the high moments are still those in which this great mimic takes the mighty ladies of the theater for a buggy ride. With the glee of a fiendishly clever little girl, she swoops down on Cornell and Bankhead before they can get their hair up, and what comes out when Barrett bounces across the stage making like Lynn Fontanne is one of the great poisonously-pointed comments of our times.

Unfortunately, she opened her one-night stand here in competition with the flood lights of the premiere ballyhoo for Fantasia. Although her audience was large and loud, standing up against Walter's Dinosaurous Rex is stiff going for anyone. For our money she won hands downs over Mr. Stokowski and his red-bellied bull fiddles.

When we get rich we're going to give a fabulous party for 124 people and they are all going to be Shiela Barrett.

• It would seem that the newspapers had a field day with the few choice and rather ill considered remarks made by the distinguished Sir Thomas Beecham in his speech before the ladies of a local musical association. Everyone was veddy upset about the whole thing and the ladies were foolish enough to let themselves be pretty generally quoted. Dear Sir Thomas, in something of a tizzie, said that while he had pointed out several things that were not so hot about what we call our culture, he had also mentioned a few nice things which didn't get any attention at all.

Of course it is all pretty silly and dated to be hurt by what visiting celebreties have to say about "dear vulgar Ameddica" and how we live at the top of our lungs. Unfortunately it isn't entirely true anymore but enough of that lusty, loud vitality remains to make us feel pretty good about what we are doing in this desperate time of the world.

While it was too bad for the sensibilities of the dear ladies, who now are probably wrapping up poisoned easter eggs in their bundles for Briton; the liverish complaints of the great conductor revive an old attitude that will be howled out of existence. All the Sir Thomases of the world should be put in little silver boxes and made into a traveling exhibit for the museum circuits.

With the roar of history in our ears, and in the name of the freedom that we have and the freedom we have yet to win, there is no time to pause for the cluckings of nice old gentlemen whose point of view is a digestive condition.

Sir Thomas might put his magnificantly sensitive musical ear to this, our American ground and listen to the sound of the fury rising there. And let him put his ear to his own English ground—let him listen to the mighty stirrings of his own great people rising in protest against poverty and hunger and senseless destruction. In the presence of such a wonderful and terrible music, he might think better of his time than to spend it being rude to the adoring ladies who let him eat cake. And let him be thankful and grateful for the strong creative vulgarities that he finds so offensive. If there is hope, if there is a future, if there is a way of life worth living, it will come from the people who can stand up and say "who do you think you're shoving," and "what's cookin', toots."

• The great Douglas Aircraft Plant has been working in half secrecy on a bomber called the B-19. It will be the largest heavier than air flying machine ever conceived and built by man. Its wingspread is equal to the height of a seventeen story building. It is 48 feet from the ground to the top of its nose. It will carry 125 men, 11,000 gallons of gasoline and up to 50 tons of bombs or bandages. The very thought of it fills the mind with wonder and terror. It will be the final triumph of man-made wings.

The building in which it is being constructed will have to be knocked down to free it. We have heard whispers that the whole idea has even frightened the pants off some of its creators. Of course none of all this is a mystery to us, because we don't know very much about aviation. When the engineers say that they are going to build a little something that will zoom over our rooftop and look like a flying office building, we just sit down and wait confidently for them to do it.

There is only one small thing that puzzles us. Special runways have been provided for the first take-off. Everything has been done to assist the monster into the air, but—nothing's been done about getting it back down again. One can only suppose that once the great quivering miracle has risen, Mr. Douglas, with a bored yawn, will simply say "well, boys, it worked," and then go away and leave the thing hanging there. Maybe this is to be the Flying Dutchman of 1941 . . . though I hate to think of those 125 men growing old just flying around and around making a legend for nary good reason.

Festival

Ralph Samuels

The University of California at Los Angeles
lives through the years' Decembers
to dance in May

DANCE RECITAL at University of California, Los Angeles, is exciting! Each spring 300 young men and women concentrate the power and vitality of their creative effort in a common artistic endeavor. The result is a dance program that has sincerity, beauty, and the dynamic quality of youth.

This May will be the eighth production, and each year there has been some new experiment. Sometimes the change has been in approach to design, sometimes in the music, and again the change lies in the manner of developing the choreography. Whatever the approach, it is always fresh and free and exciting to watch.

Organized and financed by the students, the Dance Recital is carefully guided by faculty from the departments of Art, English, Speech, Music and Physical Education. These faculty members are united in a belief that young people are creative and that the University is the place where they must be given an opportunity to experiment in the various arts. The importance of this experience to the students is shown by the large group of alumni who continue to return year after year to work on the program. Many alumni who are too far away to participate write in suggestions for music or ideas for dances, and those who are teaching in neighboring cities and towns bring bus loads of students to see the program.

The exciting part of an undertaking of this sort is that it gives opportunity to people with so many different interests. Young composers watch the dance idea take form and then write the music, exchanging ideas with the dancers as the two forms mutually evolve. Art students who are to design costumes watch the dancers move and learn how to accent the movement with

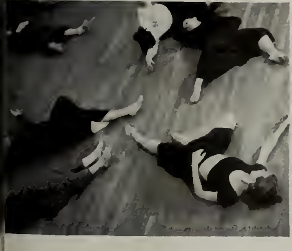
(Continued on page 41)

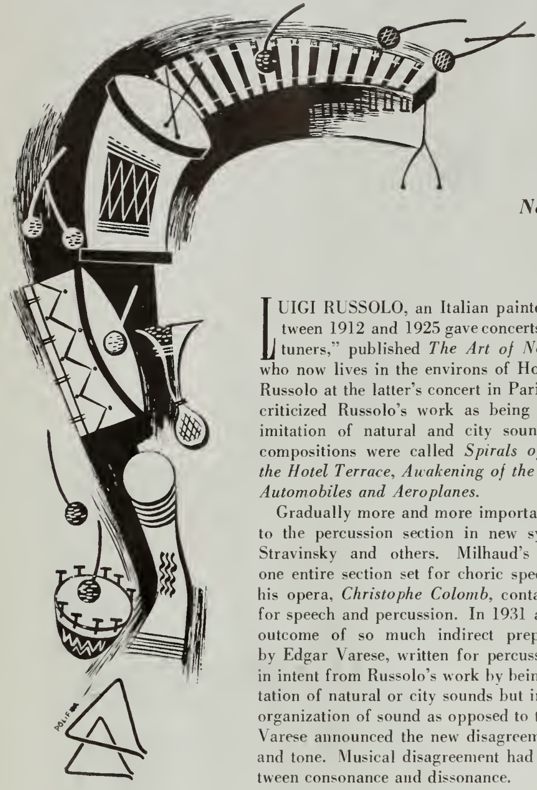
Toulouse-Lautrec drawings inspired these dances—acid yellow green, turquoise and plum costumes against a background of ox-blood red

The Minuet for a Family of Acrobats

Dance direction by Martha Deane.

Costumes by Bob Lee





Organized Sound

Notes in the history of a new disagreement: between sound and tone

by Peter Yates

LUIGI RUSSOLO, an Italian painter, no composer, between 1912 and 1925 gave concerts, constructed "noise-tuners," published *The Art of Noise.* Edgar Varese, who now lives in the environs of Hollywood, introduced Russolo at the latter's concert in Paris in the 20's. Varese criticized Russolo's work as being too concerned with imitation of natural and city sounds. Russolo's three compositions were called *Spirals of Noise: Dining on the Hotel Terrace, Awakening of the City, Assembling of Automobiles and Aeroplanes.*

Gradually more and more importance was being given to the percussion section in new symphonic works by Stravinsky and others. Milhaud's *Orestiad* contained one entire section set for choric speech and percussion; his opera, *Christophe Colomb,* contained many sections for speech and percussion. In 1931 appeared the logical outcome of so much indirect preparation, *Ionization,* by Edgar Varese, written for percussion alone, differing in intent from Russolo's work by being in no way an imitation of natural or city sounds but instead an expressive organization of sound as opposed to tone. With this work Varese announced the new disagreement: between sound and tone. Musical disagreement had previously been between consonance and dissonance.

Neither Varese's work nor Russolo's work had been concerned with a revival of primitive instruments; although certain primitive instruments were used by them as a temporary means. Russolo's idea was a definite result of an interest in the machine. He desired to carry his work forward with the aid of electrical means. This required financial support which he was unable to obtain. An interest in the possibilities the machine offers was shown by other composers. George Antheil eliminated the performer by stamping holes directly in the rolls of player-pianos; Ernest Toch, now also living in the neighborhood of Los Angeles, wrote for speech to be recorded nine times as fast as spoken. Lopatnikoff, a pupil of Toch, made experiments with music for records. John Cage, a Southern Californian recently engaged for the second time by Mills College in Oakland to give courses in the organization of new sound materials, has written an *Imaginary Landscape* for percussion, using also recordings of constant and variable frequency sound made by laboratory methods for physical testing purposes.

Some composers, who were likewise musicologists interested in primitive, folk, and oriental music, also used percussion instruments, usually in a manner suggestive of the past.

As Russolo had suggested, there were many possibilities offered by the use of electricity. Inventors had been inventing electrical musical instruments—Theremin, Trautwein. Hindemith wrote music for the Trautonium which could as well have been played on regular symphonic instruments. The Theremin supplemented the cellos in the Philadelphia Symphony. Theremin virtuosos quickly wore out the "no hands" sensation in a welter of indecisive tones. But composers and critics soon saw that the new electrical instruments had one thing in common with the percussion and mechanical, and that was a new common interest in exploring the field of sound and rhythm, bringing into availability new musical materials. New materials suggest new possibilities. Leopold Stokowski in several popular articles gave these possibilities wider circulation. The goal began to be clear to assemble an instrument which would make the entire field of sound available for musical purposes—any desirable frequency, amplitude, overtone structure and duration. Pieces of the new instrument, practical, technical equipment, lay all over the place waiting for the incentive and the initiative that would assemble them.

Radio and film equipment to produce sound effects is a commercial exploitation of the field that interested Russolo. The difference is that radio and film companies use the materials representatively, whereas Russolo wanted to organize them for "Futurist Noise." One author suggested that through the acquisition of a library of templates, that is to say, a film library of sound effects, the most practical exploitation of sound may be made. Douglas Shearer, MGM sound engineer, agrees. John Cage believes that film will make noise available for musical purposes and that electrical means will make it available for musical purposes.

None of these workers are concerned first of all with either prettiness or ugliness; they are not concerned with the science of harmony. Some of them are concerned with deeper meaning. Varese surely is. There's a lot of deeper meaning in just plain experimentation. None of them consider the raw materials they use as music; they do consider what they make out of the materials to be music, however. Lots of people, hearing this music, have liked it, have even considered some of it pretty. Compositions reheard gather meaning as stones gather moss.

Writing about his own development John Cage says: "I had written a lot of dissonant linear music. I studied counterpoint, form, and analysis with Schoenberg. I saw the New Music publications of Percussion Music, heard it called nonsense, doubted whether it was nonsense. I saw some abstract films made by Oscar Fischinger, talked with him and began the writing of my first Quartet for percussion. I organized the composition on a rhythmic basis, indicating no instruments. Friends helped me perform it on kitchen utensils, pieces of wood, tire rims, brake drums, etc. I was unaware at the time that I was doing what many negro street musicians in New Orleans had done. I was sharing points of view of Schoenberg and hot jazz combined. I gave

(Continued on page 42)

Here's how!

Sheila Barrett pauses in the business of being a lot of other people to explain why and how she got that way

by Sheila Barrett

MIMICRY, to me, seems very little different from any other types of acting.

Perhaps it is doing the thing "the hard way" because every one in your audience can measure the success or failure of your attempt. The performance I, for instance, attempt to give as Miss Lynn Fontane or Miss Katherine Cornell or Lionel Barrymore is subject to proof because you have all seen those distinguished artists and can determine instantly whether or not I'm accurate and truthful. Whereas when Miss Cornell plays Elizabeth Barrett Browning we accept her on faith, not having seen the famed poetess in person.

Sometimes an impersonation comes off completely — sometimes it doesn't. And, of course, it goes without saying that it is easier to impersonate those who have decided on different mannerisms, ennunciation and habits than those who do not. But, on the other hand, most great actors and actresses do have definite personalities and personality methods, because if they were just average they wouldn't be in headlines.

This comment upon what your editor was kind enough to call the art of mimicry is about me, so you will understand that I have been asked to give my personal views and experiences on the subject. Of course, I like to talk about myself as well as anyone, but I have always hesitated to discuss my own work because I admit it has an intangible quality which I myself have difficulty in defining.

Granted an initial flair, which I suppose is present in everyone who does any type of work called creative or artistic, I believe the next step in acting people your audience knows well, is pyschological.

When Miss Tallulah Bankhead sets out to create for you the amazing leading character in *Little Foxes* it is necessary for her to understand all about that woman — first of all, how she thinks, reacts, and feels. I've never discussed the matter with Miss Bankhead but I am willing to wager that she goes far back into the childhood of that character, knows what she did and felt in school, can give you a fair picture of her first love affair, and can delineate for you her disappointments and victories way beyond the mere scenes she plays on the stage.

When she once gets into the mind and soul of that woman, her tones and actions, her movements, her expressions, come naturally. Of course, she will work them out in detail, high-lighting, emphasizing, selecting. But the basic thing is her understanding of that woman.

Impersonation follows the same path. The model is there before you—whether it is an actual person or a type. You, as the audience, know Miss Beatrice Lillie — you've seen and heard her. When I attempt her, I must give you those things about her which you have accepted perhaps without analyzing—as the cartoonist in two or three strokes can make you see a character.

All my impersonations are the same. You haven't met "Speakeasy Girl" by name, as you have met Miss Lillie and Fannie Brice. But you know her as well, as clearly because you probably saw hundreds of her during the days of prohibition and the speakeasy. I like to think of her as the portrait of an era and into her I have tried

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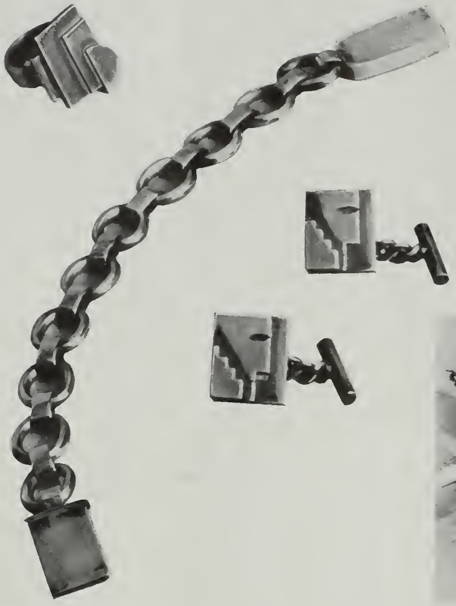

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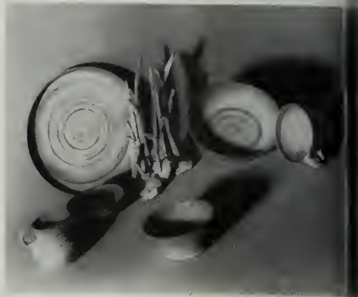


Photographs by Ralph Samuels, courtesy Raymond and Raymond Galleries

Maria Steinhof, textiles

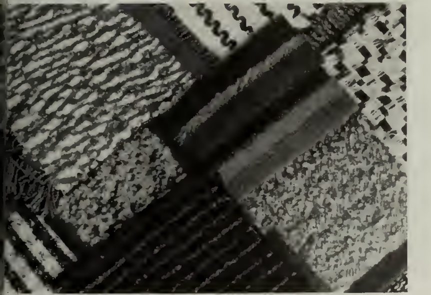
Philip Paval, silver

Greta Magnusson-Grossman, furniture

Beatrice Wood, ceramics

Craftsmen

A combination of talents results in an integrated creative enterprise

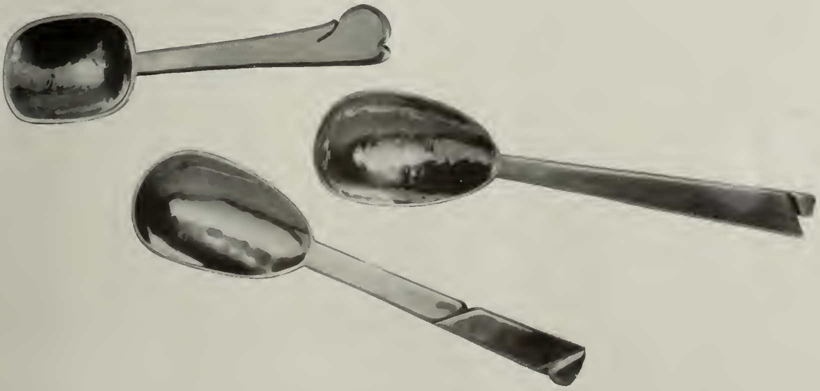


A CERAMIST, a weaver, a silversmith and a designer of modern furniture are collaborating in an exhibition this month, unique because most of the pieces shown were specially designed for the occasion. The artist-craftsmen (and women) are Beatrice Wood, ceramist, Greta Magnusson-Grossman, furniture designer; Maria Steinhof, weaver, and—the lone male—Philip Paval, silversmith.

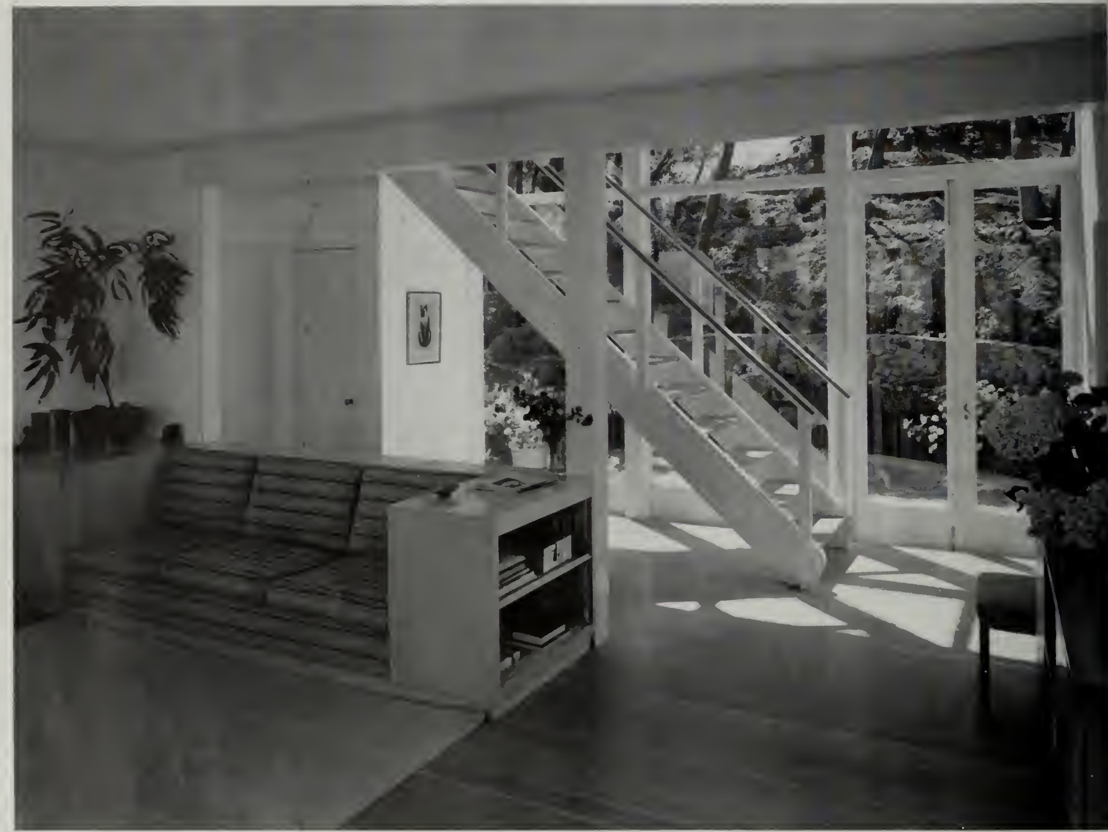
Beatrice Wood, alone of the four, is an American-born. San Francisco was the place. She was an actress there and in Paris, where art got her. She studied ceramics under Californian Glen Lukens here, soon branched off into her own line of colors, glazes, forms and decorative treatments. Her essential modernity crops out in a willingness to let the materials do the things they want to. She lets colors run and uses them strong. She combines a sense of beauty with a sense of humor. Miss Wood lives in the San Fernando Valley amid mountains of damp clay with an orange colored alley cat named Picasso whose portrait appears on a plate in the show which she thinks is the finest job she has ever taken from her kiln.

Greta Magnusson-Grossman is a Swedish designer of furniture whose work is well known in Europe. She came here recently from Stockholm after having designed a cradle for the grandson of Prince Gustav Adolphus in—of all materials—cellophane. One of her last jobs in Stockholm was furnishing the home of the Brazillian minister. Mrs. Grossman turns out a sound "Swedish-modern"—a style which Americans like for its frankness and grace and, perhaps, because it has been well publicized. Her work has price-appeal, too, because she delights in using simple local materials. She uses local magnolia wood, leaving it, as few furniture designers have done, in its natural, streaky blond finish.

Maria Steinhof is a Polish beauty who looks like a Madonna but is really a weaver and wife of the sculptor-pedagogue, Eugen Steinhof. She has worked at her loom in Vienna, Paris and South America, and is now in Hollywood. She hopes to stay. Even a casual glance through her hundreds of sample woven squares will convince anyone that she is one of the most inventive weavers alive. She weaves wools, silks, *(Continued on page 42)*

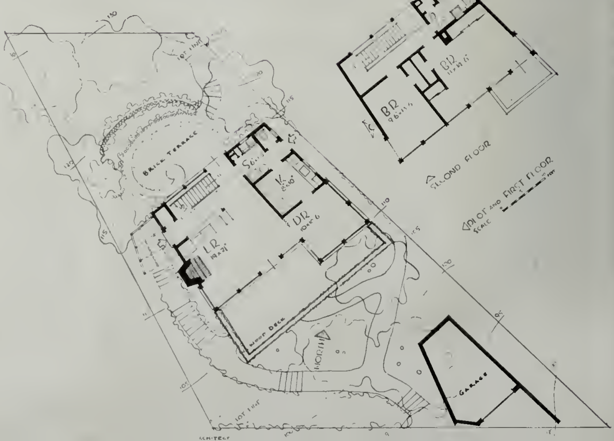


House built for view



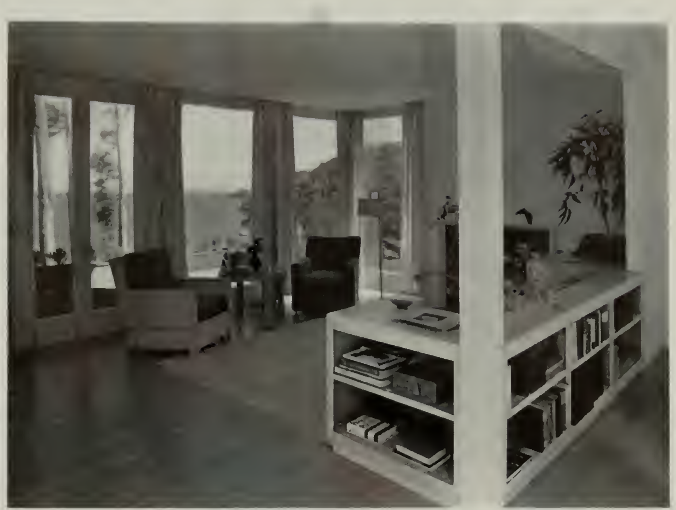
Roger Sturtevant

The ends of the house with up and down hill views are open from floor to ceiling to give elevation to new angles and to allow the sun to reach interiors. The stairway has been reduced to what is almost a light lattice in order to permit a maximum of sun and outlook. The construction shows the exposed skeleton of posts and beams, the space between being filled with glass.



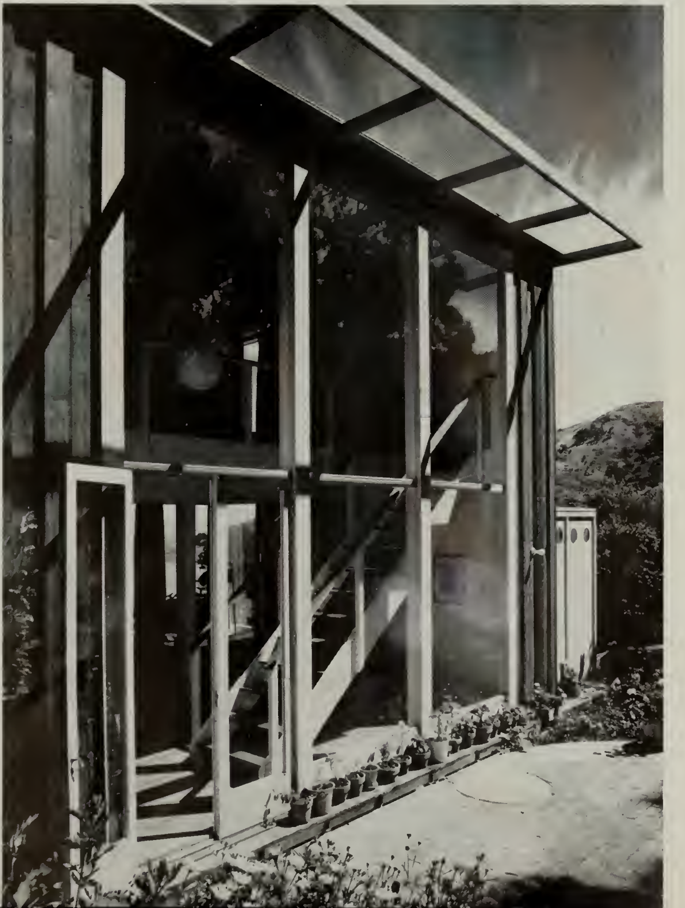
House for Mr. and Mrs. L. D. Owens
Sausalito, California
Architect, Gardner A. Dailey, A.I.A.

THE LOT having tapering sides dictated the angles of the side walls of this house, the architect refusing to waste the triangular sides of the lot merely because T-squares are made with 90 degree angles. While gravity is perpendicular, views spread out in perspective so that walls are better paralleling the line of site if it so happens that the lot line does the same. The sides of the house which adjoin the lot lines are blank. The exterior walls are of natural, rough redwood boards of random width and thickness. The interior walls are white, unpainted plaster relieved by a few walls of natural pine plywood. The pine trim has been waxed. These natural materials give a warmth and interest in color and texture often seen in Japanese houses. This residence has been conceived and executed with a simplicity and directness which, while studied, has an informal ease well adapted to California living.



A WOODEN SUN DECK ON LEVEL WITH THE LIVING ROOM FLOOR FACES SAN FRANCISCO BAY

THE REAR VIEW OF THE HOUSE WITH GLASS WALL LOOKING UPON GARDEN COURT AND HILL



VIEW SIDE OF HOUSE SHOWING EARTHQUAKE CHIMNEY

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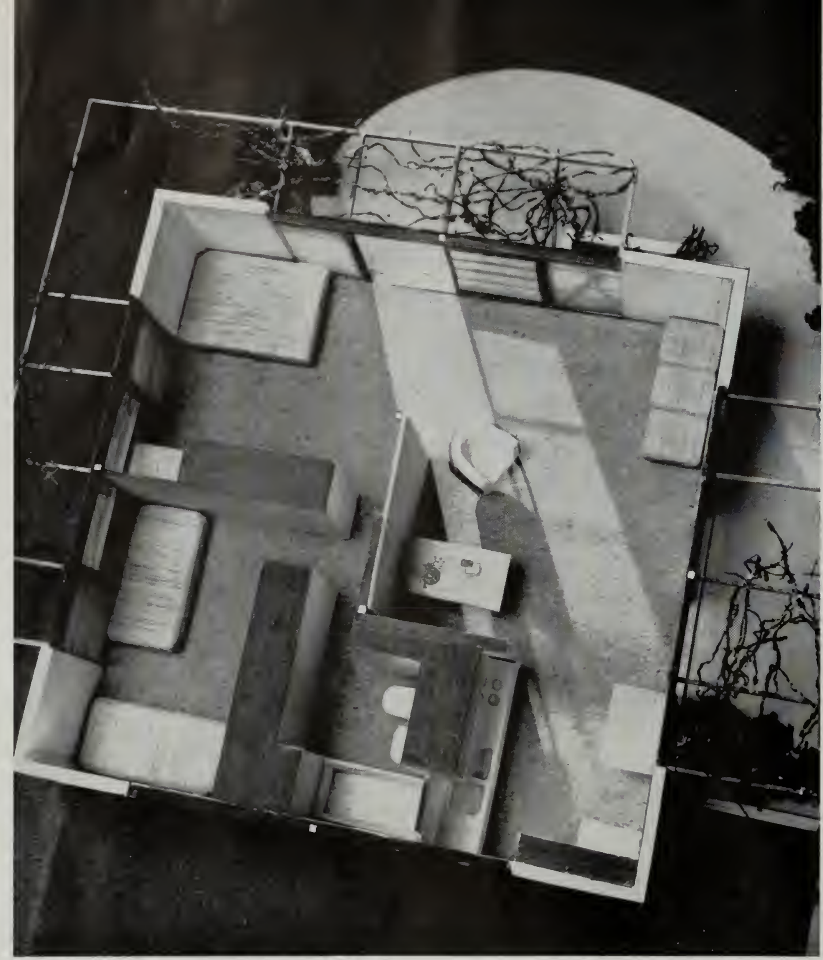

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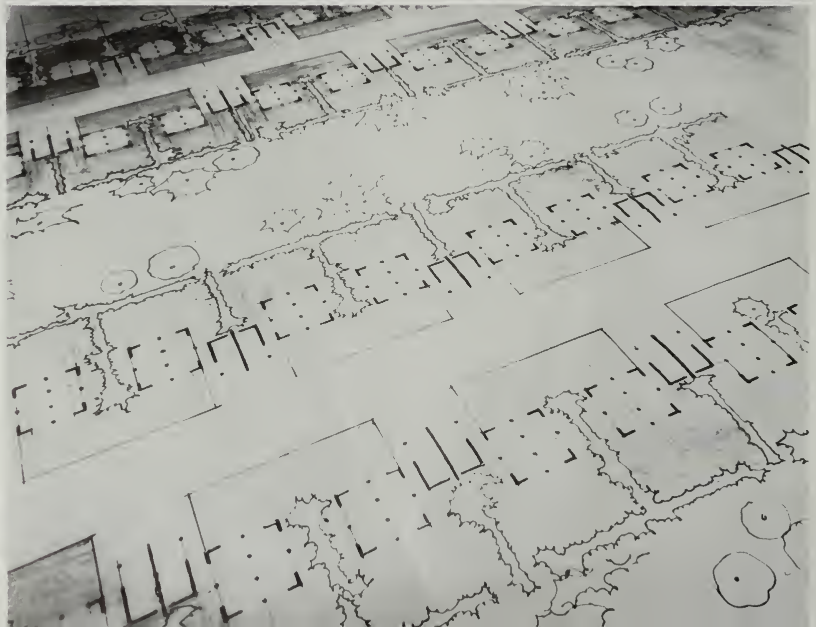


2

1. Perspective plan of a group of houses on an existing subdivision plan of 50′x125′ lots. Even within the limitations of an old-fashioned system of lot subdivision, it is possible to have private gardens for each dwelling, direct access from all dwellings to a protected playground park (down the center of the block), complete separation of automobile traffic from the pedestrian traffic.

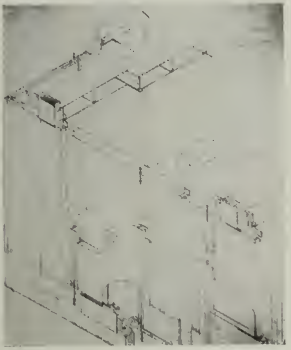
2. A small house using precast concrete corner slabs and six 4 x 4-inch bearing posts. Shop built cabinets take the place of interior partitions. All plumbing fixtures (bath, kitchen, water heater, room heater, cooking range) are part of a single cabinet assembly.

3. Isometric detail drawing of a prefabrication system using plywood wall and roof panels. This completely standardized structural system allows great variety in individual houses.

4. Working details of a small house using corner pylons of hollow concrete blocks, requiring semi-skilled labor for their erection. The balance of the structure is an assembly of shop built standardized parts.

cale prefabrication

DESIGNS AND COMMENT BY GREGORY AIN



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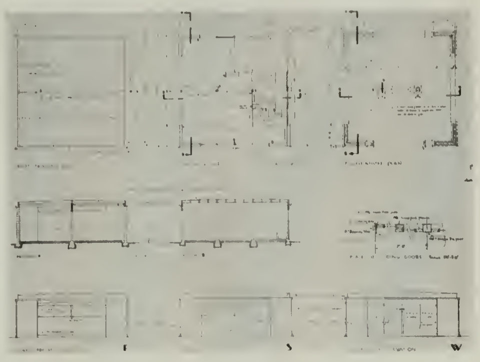

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Two photographs by Dapprich

GARDEN AND INTERIOR VIEWS OF A PREFABRICATED PLYWOOD HOUSE

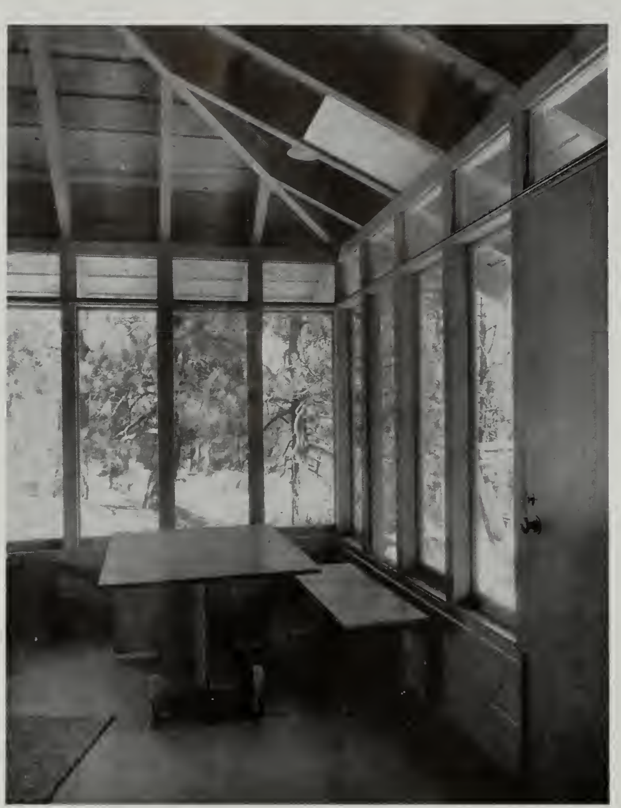
IT APPEARS, then, that the only serious obstacle to the application of mass-production methods to small house manufacture lies in the industrial investment required.

In view of the pressing need for good, cheap, and rapidly erected dwellings, it is possible to adopt a kind of prefabrication which needs no large plant or costly machinery, and which will be effective even on a small scale of production. The accompanying illustrations demonstrate practical methods of bridging the gap in this transitional period of construction. The choice of building materials used on these examples has been restricted to such natural materials and industrial products as are widely available, easily transported, and inexpensive in themselves. The structural systems illustrated are based on a reduction of the building elements to a minimum number of similar units which can be easily put together in a moderately well equipped carpenter's shop by semi-skilled labor. This allowing a further saving to the occupant, by permitting his participation in the labor of completing the building.

Some reference should be made to the probable reaction by labor to a proposal to replace a considerable amount of hand work with machine work. Probably most opposition will be removed when it can be shown that the expanded market of lower cost home buyers will provide employment for more men in the revised industry, besides making home ownership easier for building workers themselves.

In the last decade, the term "prefabrication" with reference to low-cost housing, has become a part of the popular vocabulary. And yet, in actual practice, only a negligible percentage of the housing being produced today reflects in any degree the efficiency which characterizes practically every other manufacturing field in America.

"Prefabrication" implies the complete manufacture, under controlled laboratory conditions, of parts which have merely to be assembled at some other place. In housing, the relative preponderance of "shop-work" over "field-work" determines to a great extent the economy and the quality of the finished product. For the substitution of machine work, in mass-production, over hand work, in piece production, accomplishes more than a saving in time and labor; it assures also greater precision, resulting in superior strength and durability, and makes possible better finishes, resulting in better *(Continued on page 42)*



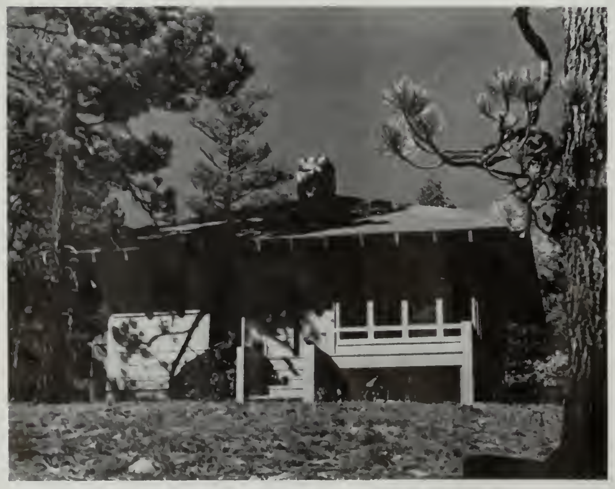
Week end house

Cabin for Mr. and Mrs. C. R. Byrne
Big Bear Lake, California
Designed by E Richard Lind

THIS SMALL low-cost seasonal dwelling contains the usual functional conveniences of the owner's city residence. The living room and kitchen areas have been well integrated to the informal life and entertainments of a vacation house.

A column at the central axis of the plan serves as a "trunk" from which the rafters spread as branches of a tree. The four exterior walls are protective screens from the weather and support the extending rafters. These screens are raised and lowered in height as privacy and view requirements demand. The top of the screens is formed by a continuous band of small windows which enhance the spacial feeling of the rooms.

All interior partitions are formed by cabinets extending to door height with sheets of glass extending to the rafters thus separating the bath and bedroom from the kitchen and living areas. Thus, a feeling of living under the branches of a tree is created. The fireplace is set in the center of the plan making use of the warmed stones as an additional heating element for kitchen, bedroom and living room.



When is a House not a Home

The story of a house that was transformed by a remedy so simple that it seemed inevitable

by James C. Rose

THE CARE and intelligent interest with which this particular house was planned seemed sure to result in a distinguished home. It had every chance. No task was too difficult and no detail too small for the architect's concentrated effort. The home of his own choice and making, the two glass walls of the living room faced south and west, and the roof, which formed an upper deck accessible from the bedrooms, projected just far enough to give complete shade in the summer, and in the winter the oblique afternoon sun filled the room with warmth and color. The circular dining room gave the suggestion of being in the garden and at the same time was protected from the wind, flies, and the direct glare of sunlight. The kitchen had everything from electric egg beater to a mangle. The children had a special playroom, separated from the living space, with a whole side of the room folding back to the out-of-doors . . .

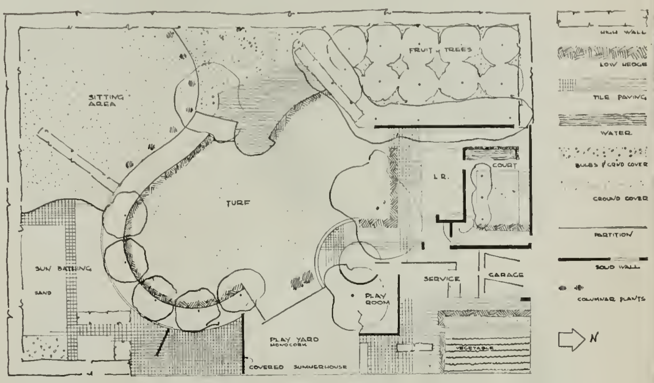
And still the house lacked something. On paper it was a schedule for gracious living, but in the concrete it was like a train that moves with precision but never delivers its passengers to a place called home. It wasn't noticeable in the first fine enthusiasm of planning. But as the house took shape, the circular dining room projected oddly into the rectangular lot, and looked out on a treeless waste that cried out for some Midas touch, to make it rich with life.

The architect and his wife accepted it at first with a grim determination, and then with a curiously righteous affection as they might have a child that resembled neither parent. Well-meaning friends began to bring apologetic little potted plants, and later the architect's wife would hurry out to the yard and plant them secretly. The blossoms came, but they were like perfume at a sulphur spring.

They were such delightfully imaginative people, that I was really glad to make a few suggestions for the landscape. They had had some wonderful ideas which they lost, somehow, in concentrating on the house. Together, we tackled the problem. The wife began immediately by thinking of the service. She wanted a space to grow a few vegetables, and to hang clothes where they would not be seen. The problem of a place to keep garden tools had already reared its ugly head, and the maid needed a place to sit outdoors, where she could watch the children playing without becoming a censor.

Both the architect and his wife wanted to sun-bathe in complete privacy and yet be able to take refuge in a cool shelter in the garden. They wanted nothing fixed or set that forced them to live in a particular way, but an arrangement that would be stimulating from any point in the garden. They wanted the garden to do things to them without having to do things to the garden. Most of all, none of the generous extent of the property should be sacrificed but developed to adjust the house to the lot and to remove the curse of barrenness. The jungle of exotic plants begun with the little potted gifts of the neighbors had only resulted in another kind of barrenness. The problem was really to provide for all the activity without confusion and allow the planting and other materials to explain the activity and their own reason for being.

We started with the entrance. The architect had located the garage conveniently on the street, and with one side of the living room it suggested a court with a stairway to the deck over the garage. This could have been a meaningless little pocket, but we managed to link it with the orchard and the terrace on the living side of the house, and treated it as simply as possible with three dwarf trees against the wall of the living room, a small spreading tree framing the doorway, and a low hedge directing you to the front door. A wall along the street gave complete privacy, and the narrow rectangular pool with four jets under the branches of the large fruit trees in the orchard were visible through the doorway of the living room.



Another entrance from the street, on the service side of the garage, led directly to the kitchen along the vegetable and cut-flower garden. From the kitchen a planting of tall shrubs screened four permanent posts used for the clothes line, and a small tool house separated the maid's sitting space from the children's yard with an opening between for observation.

The summer house, intended as a cool spot with a different prospect from that of the terrace, connects with the sun-bathing area which is hidden from the rest of the garden by a high wall of bent plywood which moves along a track on the curve so that the summer house can also be completely shut off from the rest of the garden. This necessarily dictated the shape of the path which also recalls the shape of the dining room and terrace.

From here on things just seemed to fall into place. The five trees had to branch above the walk to give shade to the picturesque effect, especially of the blossoms in the spring. The low hedge is simply a way of saying "Keep off the grass at this point." We put the spiky little plants along the sitting area as a touch of syncopation. And what could be better than a camelia hedge between this area and the sun bathing?

The pool took its own shape, which is hard to describe, but you can see it and watch it reflect the trees and bulbs behind the glass wall from any point in the garden.

It would be foolish to justify a garden on a completely rational basis. It just isn't. But I think the architect's wife paid me one of the nicest compliments I have ever had when she said the solution was so "inevitable" that she wondered why in the first place.

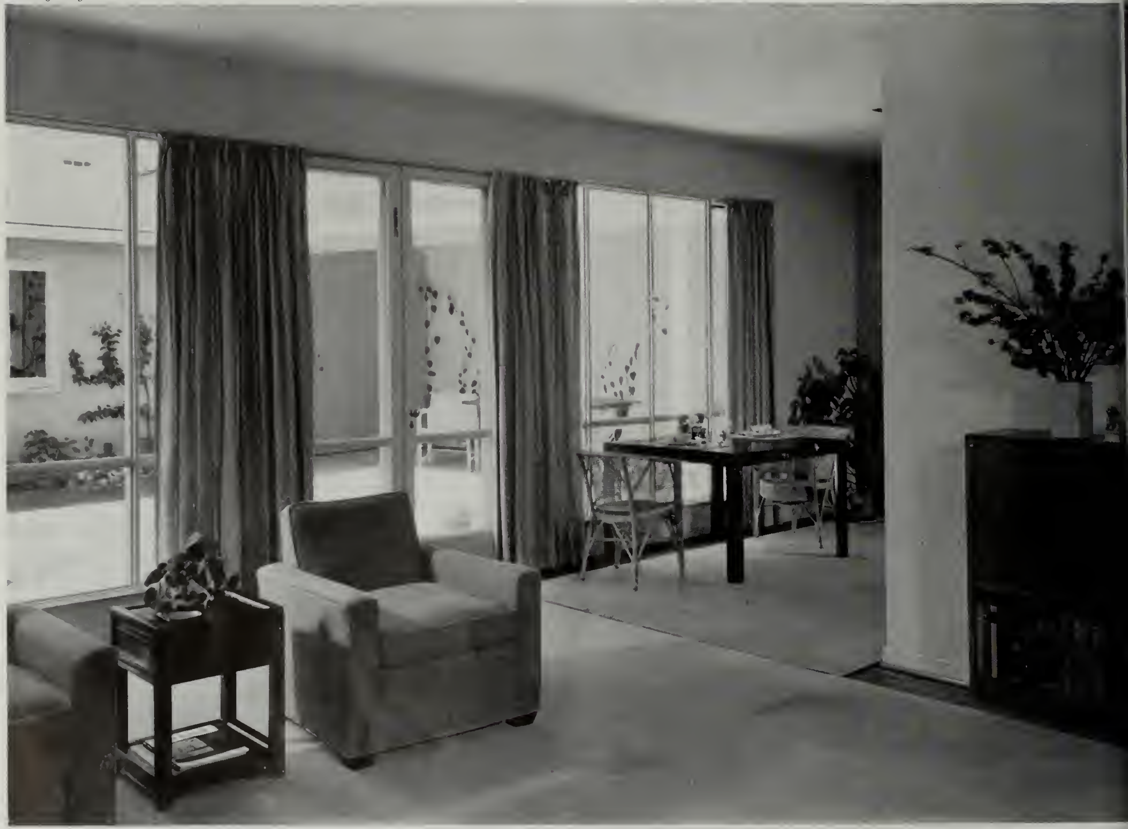
PROBLEM FOR A CORNER LOT

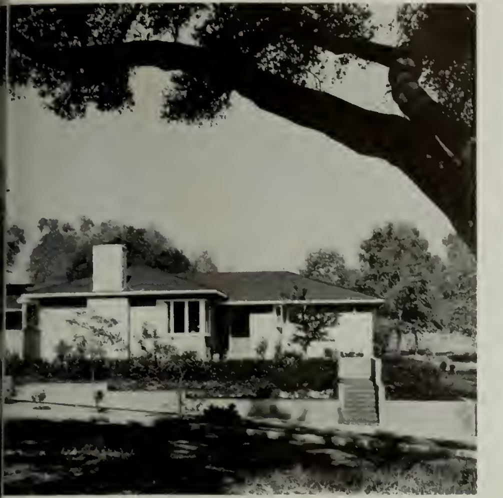
CAREFUL STUDY was required to solve the problems peculiar to the site: in this instance, an irregular shaped corner lot elevated above the sidewalk. The entry hall is so placed that access may be had to the living room, the bedrooms, or the kitchen without the necessity of going through other rooms. The living and dining rooms are combined in a way that not only increases the apparent size of both rooms but permits greater flexibility and usefulness. The patio is protected from the outside by a solid wood fence, and may be enjoyed in seclusion both from the outdoors and from the living-dining room.

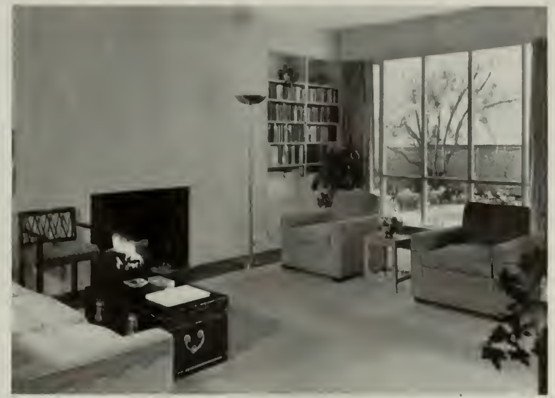
The exterior is simple and direct with the long, horizontal lines of the pitched roof repeated in the landscaping and retaining wall. The exterior is of plaster, painted gray. The woodwork is white. All ceilings are painted off-white. Sofa and chairs are upholstered in heavy threaded fabrics. The dining room table is macassar ebony.

This is an excellent example of the small house planned for convenient and flexible living with an eye to economy in construction and privacy for the occupants.

George Haight

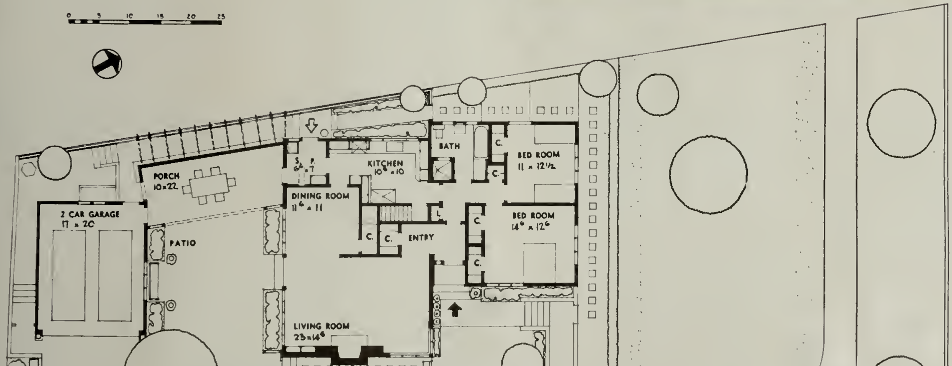


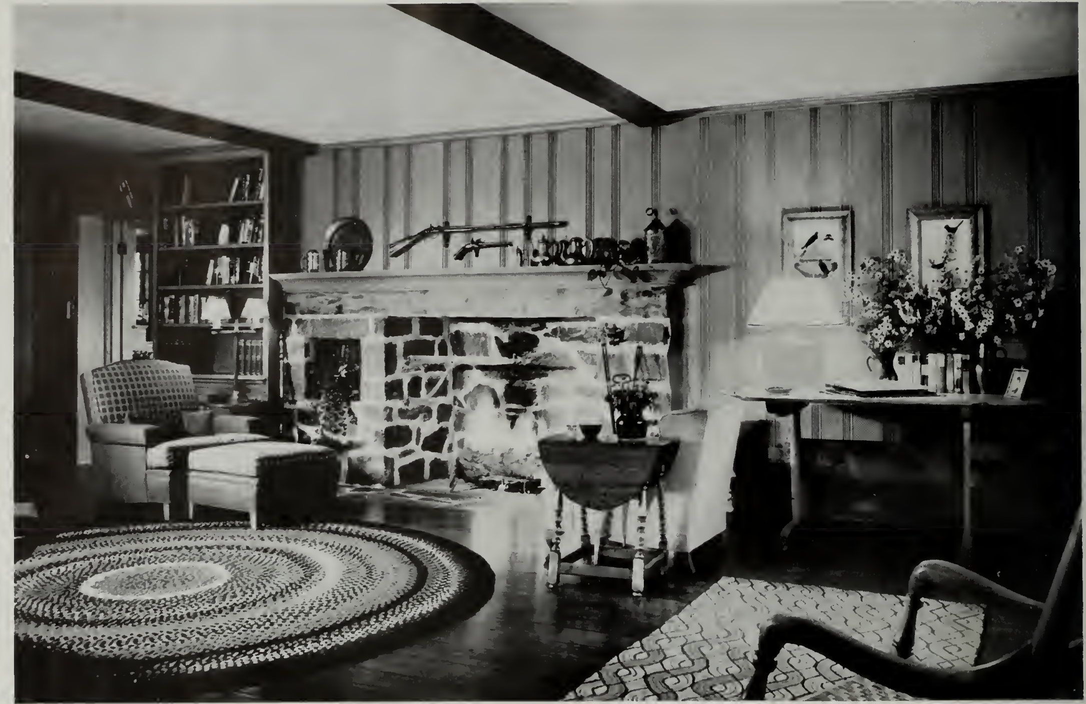




In the interior, interest and variety in color is achieved by the use of a light raspberry on the walls of the entry hall, a warm gray in the living room and a blue-green on two walls of the dining room.

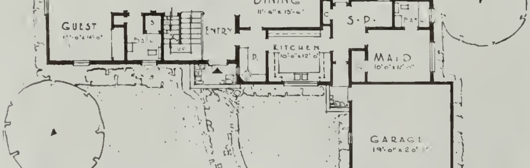
House for Mr. and Mrs. Walter L. Reichardt
Pasadena, California
Architect, Walter L. Reichardt

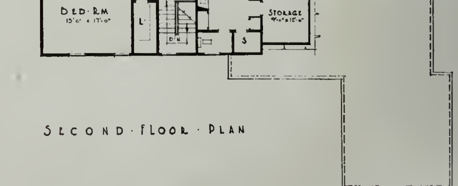




THE GRANITE OF THE FIREPLACE BLENDS WITH THE WOOD BROWNS AND DARK GREENS OF THE BRAIDED RUGS AND DRAPERIES. THE FLOORS ARE DARK OAK PLANKING.

New England Farmhouse





SECOND · FLOOR · PLAN

Dapprich

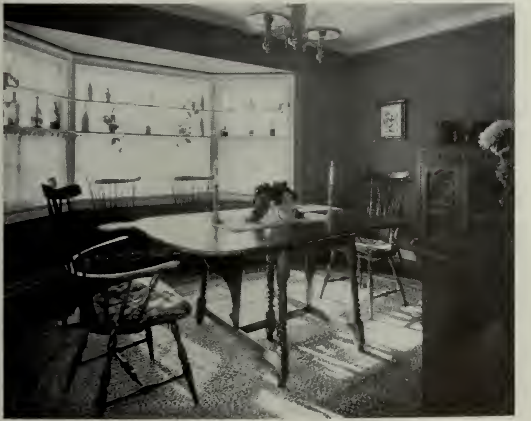
The Residence of Mr. Cesar Romero

Architects, Walter Wurdeman and Welton Becket
Interiors, Kay Salkow
Builder, Frank E. Bivens, Jr.

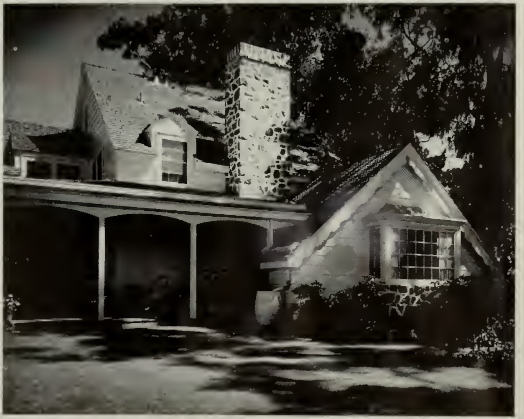
THE OWNER'S desire for informal living leads to the choice of a New England farmhouse. The large grounds lent themselves to lawn panels and old-fashioned flower gardens, while the shape of the property, sloping off with a sharp angle at the south and west view sides looking across the canyon to the mountains beyond, dictated the orientation of the rooms.

The interior is carried out as truly to type as is the exterior. The entrance hall is lined in Idaho pine enlivened by colorful peasant painting in the panes of the Dutch door leading out to the living terrace. The interior coloring of the house has a definite masculine character. The dining room is furnished with old pine chairs and tavern table, and a heavy old-fashioned pine safe with perforated pattern tin doors, which becomes the sideboard. A very large bay window looking out into the old-fashioned garden is curtained on the lower half in unbleached muslin, while the top half has wood shelves at the muntion lines, holding rare old fiddle-back bottles in ambers, deep wines, and greens.

THE RED CALICO WALL PAPER IN THE DINING ROOM HAS A SMALL YELLOW PATTERN

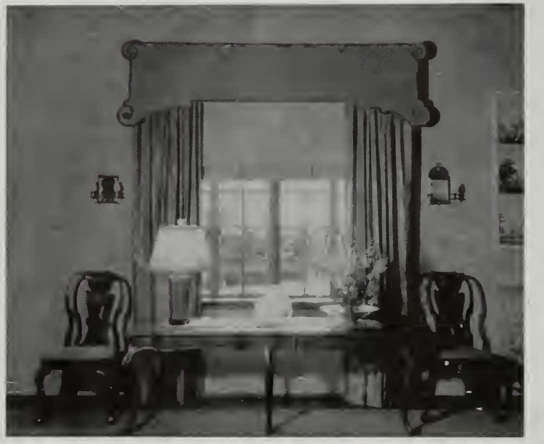


ROOF LEVELS STEP DOWN FROM THE MAIN BODY OF THE HOUSE ON THE VIEW SIDE



INTERIORS

House in Pasadena, California. Interiors by W. Jay Saylor

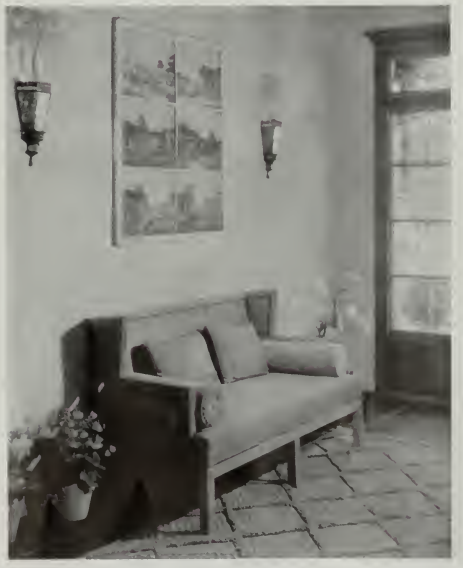


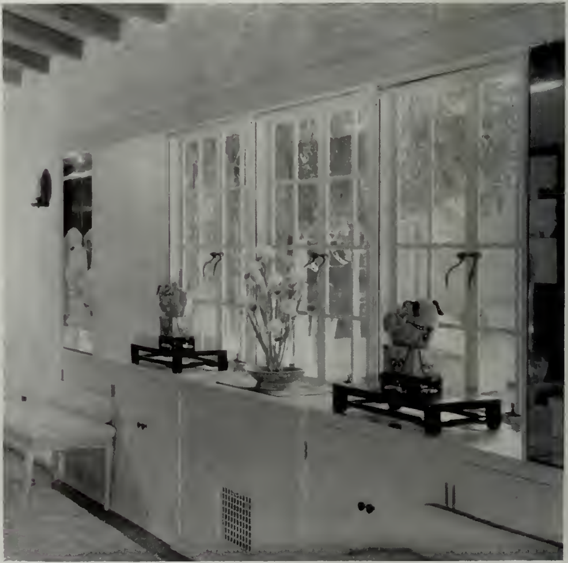
THESE INVITING interiors were designed for hospitable living in a pleasant, friendly environment. The use of soft, gentle shades of blue, terra cotta pink, lime yellow, and chartreuse has achieved a pleasant harmony.

Handsome antique Queen Anne chairs and table of walnut burl determines the charming window arrangement at the left. Draperies are robin's egg blue glazed chintz. The grouping is accented by a lamp with an antique Chinese base and lime yellow shade. Elephant is of early Irish glass.

The entry way to the long gallery, pictured at the lower left, is accented by old mirrored brackets with indirect light filtering through crystal trees. The settee is covered in a textured, hand-woven fabric and the pillows are embroidered antique silk. The rug is specially loomed of wool and linen in beige, natural, and brown.

The expansive window shown below opens into an enclosed central patio which is a complete Japanese dwarf garden. The blanc de chine figures at each side of the window are surrounded and backed with peach-colored mirrors. Benches are upholstered in coral and the woodwork is oyster white.

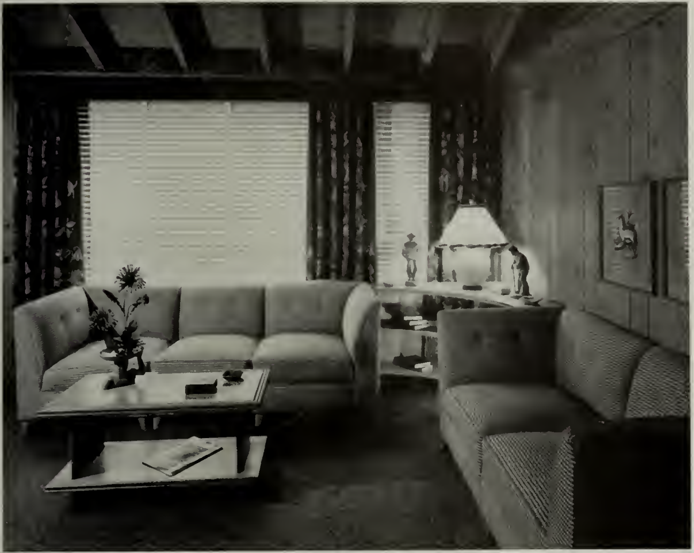




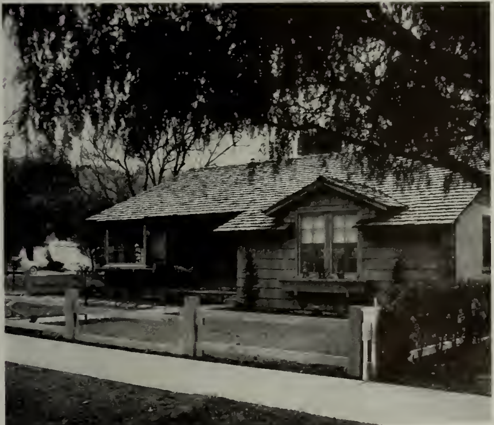
COTTAGE

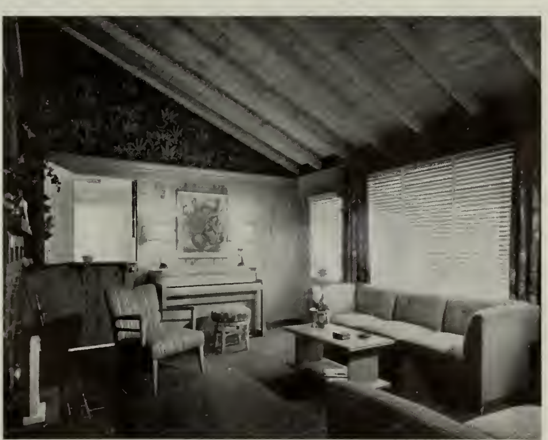
Cottage in Laurel Canyon, California **Interiors, Barker Bros.** **Builder, William Mellenthin**

Mott Studios



THIS SMALL six-room cottage contains two bedrooms, living room, den, kitchen, dinette, and bath. The exterior is in natural cedar shakes. The pitched roof achieves an interesting line and gives character to the interior. The beamed living room is a blend of brown, yellow, and turquoise. The wallpaper is fog gray grass cloth. A flagstone fireplace is combined with bookcases and paneling to complete one side of the room. The den is in tones of green with a textured linen rug. The Swedish modern furniture is covered in a rough textured fabric in chartreuse shades. There is a strong color accent in the red brick fireplace and in the burgundy draperies overprinted in green. A half door opens from the den to a combination bar and service pantry.



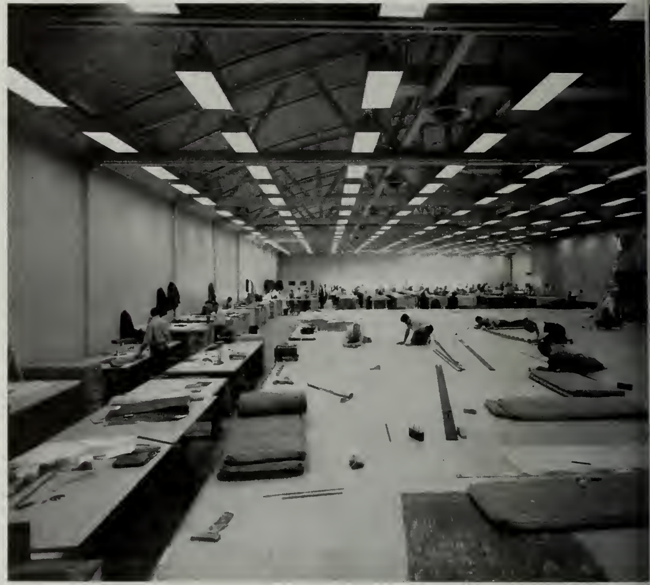


Building for defense

The New Vega Aviation Plant
Burbank, California
Architects, Donald and John Parkinson
Contractor, William Simpson Construction Co.

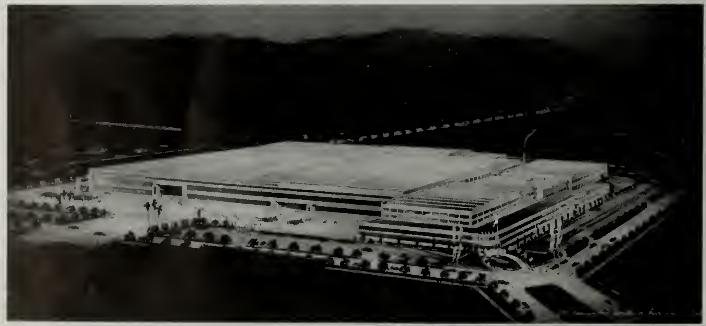
View of engineering department in operation

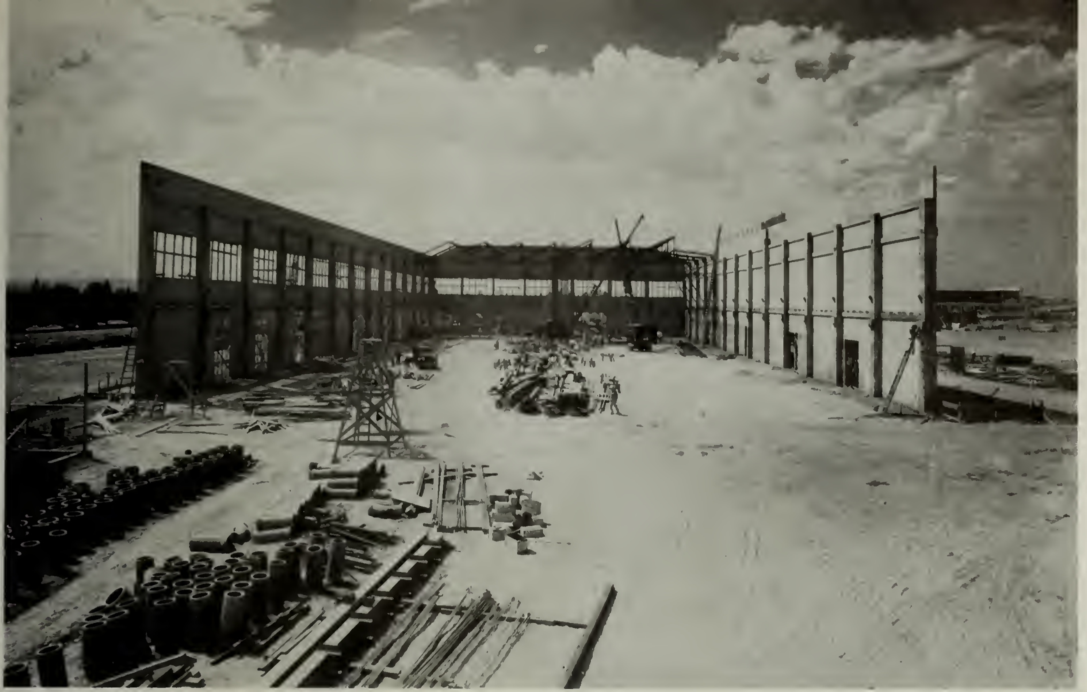
Roofs are of "saw-tooth" steel construction



Part of the world's largest fluorescent lighting installation, used 24 hours daily. Note absence of shadows as draftsmen work on pads on drafting platform

Right: The architects' drawing showing plant in completion. Lines are straight and every detail represents latest in incustrial planning



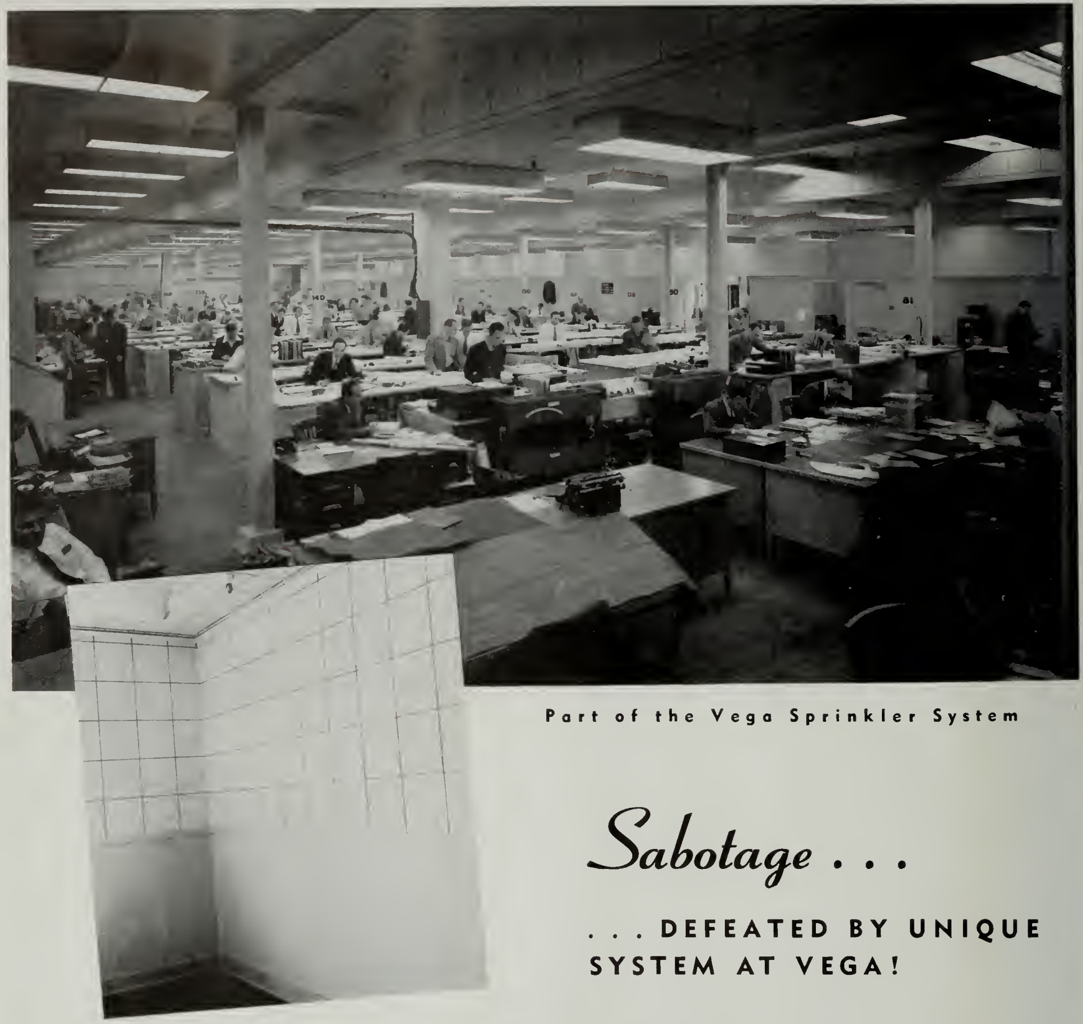


SPEED IN construction was one of the outstanding problems facing the architects when they drew plans for the new $6,000,000 plant now underway at Burbank, California, for the Vega Airplane Company. The plant, with approximately 1,300,000 square feet of floor space, is designed to permit the production of more than 2,000 planes annually—and the national defense program demanded that it be in operation as early as possible.

If differs from many national defense projects in that the plant is being erected for permanent rather than temporary use, a fact which could have been expected to make its construction slower. However, largely due to careful selection of those to execute the plans, it is up to schedule. All buildings were under roof before the rainy season began, thus facilitating the rest of the work.

The site was chosen with an eye to proximity of air, sea and rail terminals and the availability of trained personnel. Geared for streamlined production, the plant represents the best in planning for both immediate and long term use. The fabrication and assembly building was designed so that columns are spaced from 50 to 100 feet apart. The bridge crane system, with a lifting capacity of five tons, is integrated throughout the entire plant so that loads may be moved to any part of it.

The ten buildings comprising the plant include an air conditioned administration building, two engineering units, the fabrication and assembly and conveyor unit, warehouse and underground storage space. Exteriors are cemelith coated concrete and interior concrete is suconem treated. The entire plant is protected by one of the world's most complete sprinkler and anti-sabotage systems.



Part of the Vega Sprinkler System

Sabotage . . .

. . . DEFEATED BY UNIQUE SYSTEM AT VEGA!

THE problem of building planes for national defense is one that demands SPEED and freedom from the dangers of sabotage and fire. The new Vega Airplane Company's plant is protected COMPLETELY against both . . . by a system engineered to guarantee that the plant will stay in operation without costly interruption as long as necessary. This is our contribution to national defense . . . and we are proud of it.

At Vega . . as much of the technical information as can be released about the protective system of this vital $6,000,000 defense plant will be found on page 37 of this issue of California Arts and Architecture.

FIRE PROTECTION ENGINEERING COMPANY

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PRODUCTS AND PRACTICES

TECHNICAL DATA ON VEGA PLANT

CONTINUED FROM PAGE 35

Speed in production of planes following speed in construction of the Vega plant called for the installation of a crane and hoist system making for quick, easy handling of materials throughout the plant. The Vega Airplane Company is meeting this problem by the installation of an extensive system of Cleveland Tramrail overhead materials handling equipment. This system, used by many other leading aircraft builders, has proved so satisfactory that original plans have been amended to extend it considerably.

Through the use of the system, materials are moved directly from point to point without interference by overhead handling, and considerable aisle space is saved. Warehouse space is conserved because the system permits higher piling. The installation is being made by the Cleveland Tramrail Los Angeles Company, represented by Spencer & Morris, a co-partnership.

The emergency nature of the Vega project made the work of the Apex Steel Corporation, Ltd., Los Angeles, vitally important. The general contractor was obliged to get the various buildings under roof before the rainy season began, to facilitate the rest of the work and thus to meet the stringent government regulations on time. This called for fast work on the part of a steel company equipped to perform without extensive preparations and plant changes.

The Apex Steel Corporation was chosen for the job, and in 60 days it manufactured, delivered and directed the erection of the structural steel for the first building, and since that time has performed similarly on three other buildings. Despite the emergency nature of the work and the acute time element involved, the company had no trouble in meeting the rigid government specifications for the steel.

An outgrowth of the old Baker Iron Works, the Apex Steel Corporation is headed by H. S. Hitchcock. E. V. Grover is vice president and D. L. Swinnerton is secretary Ten years ago a new organization was formed around the nucleus of the old, and now the company turns out all kinds of structural steel, fabricating especially for bridges and buildings It has grown steadily during its ten years and is one of the best known companies of its kind in Southern California.

The company works on defense orders in other ways. It has a foundry with a capacity of from 300 to 500 tons of castings a month. Currently it is making almost all of the castings for government cantonments and airplane factories in Southern California. Its castings are going to Camp Kearny, Camp Roberts, Camp Paso Robles, and Fort Rosecrans, among others of the government camps and forts. One of the most interesting features of the huge plant is the sprinkler and anti-sabotage system now being installed in all its ten buildings by the Fire Protection Engineering Company of Los Angeles.

One of the most interesting features of the huge Vega plant, now nearing completion, is the automatic sprinkler and anti-sabotage system being installed throughout the entire plant by the Fire Protection Engineering Company of Los Angeles. One of the largest systems of its kind in the country, it incorporates many improvements and inovations developed by Curtis T. Clifford, general manager of the company.

The system is designed to make the plant as safe as men and mechanical application can against damage or interruption through fire, sabotage, or accident. By reason of this system there is not one square foot of the entire plant in which a fire can start that will not immediately be covered with water, and, by its own heat, turn in an alarm to the Vega fire department. maintained on the premises, and to the Burbank municipal fire department. The system not only detects the fire and discharges water upon it, but, in addition, indicates audibly, visually, and permanently the exact time and location of the fire or trouble.

The automatic sprinkler system has three underground connections to the Burbank municipal water mains and, in addition, is supplied by a large independent underground reservoir from which two pumps, concealed in underground housing, take suction, one pump being powered by an automatically started electrical motor and the other, by an automatically started internal combustion engine. Should the city supply fail, through accident or otherwise, the electrical motor first cuts in and maintains the required pressure. If the electrical power fails, the internal combustion engine is automatically started by an independent source of electrical power and maintains through its pump connection the required pressure. The power, the pressure, the fuel, etc., in connection with these pumps are all electrically supervised and under constant test.

If the pressure should drop, signals coding the condition and location are transmitted immediately. If the power fails, an independent private source is cut in without outage for an instant. The system is so constructed that all officers throughout the plant have constant means of communication with their chief and a central station, and the chief can signal his men to points of communication at any time he desires. This complete and extensive service is accomplished through the central station, which is organized and maintained within the plant at which all signals requiring the attention of the police or fire protection organizations are transmitted and which is manned twenty-four hours a day. In addition to the central station within the Vega plant, constant means of communication with the Burbank municipal fire department and police department is also maintained.

One of the most unique and protective features of this elaborate installation is that every instrument throughout the entire system is non-interfering and successive in its operation. This means that if many of the instruments were to be operated at one time accidently or maliciously, not one of the instruments would interfere with any of the others, nor would there be any confusion of the record in the central station or in the municipal fire department. Each instrument would complete its signal in its order of electrical sequence.

Another interesting and protective feature is that the entire system is under constant electrical supervision. Every part of the sprinkler system and all of its supplies are constantly under electrical test and supervision so that if any phase of the system's functions is interfered with, or if anything is done accidently or maliciously to hinder the system in its functions, that particular portion of the system will be surrounded by men trained for such service, all of which will be accomplished automatically and within a few seconds. In fact, if one should attempt to close a valve which should remain open, he would be surrounded and captured before he would have accomplished the operation.

The exteriors of the buildings at Vega will be protected by a coating of cemelith, made by Super Concrete Emulsions, Ltd., Los Angeles, a decorative waterproof coating for exterior walls. Used for eleven years, cemelith is known as one of the best waterproofing protections available. Cemelith is a concrete itself, composed of more than 80 per cent reground Portland cement and a graded mineral aggregate, carefully milled with tested chemicals for hardening, waterproofing, and bonding. It contains no materials which oxidize or deteriorate with time, giving it proven durability.

Two types of suconem, made by the same company, were used integrally in the concrete—Red Label to obtain watertightness, high early strength, quick stripping, greater density, plasticity, workability, and the prevention of segregation, laitance and efflorescence; Yellow Label, to make a smoother, denser concrete and to reduce shrinkage. Most of the concrete was poured against plywood forms, making it necessary to get the concrete as workable as possible so that it would follow the forms.

In both cases—the use of cemelith and suconem—the contractors followed the specifications of the architects, Guy C. Hewitt, the painting contractor in the first instance, and the William Simpson Construction Company in the latter.

The lighting of the huge new $6,000,000 Vega Airplane Company plant was one of the most important engineering problems to be solved. The plant will be operated 24 hours a day continuously. All of the work to be done under the lights will be precision work, from blueprints to complete planes. Therefore, efficient, perfectly engineered lighting was a vital necessity.

Fluorescent lighting was chosen and the installation at Vega comprises the world's largest fluorescent project. The contract went to the Light Control Company of Los Angeles, which already has installed the majority of the system, which will extend throughout the ten buildings of the plant, including the huge warehouse—650 feet long, 160 feet wide, and 35 feet high.

Vega and government officials are outspoken in their praise of the system, in which minimum foot-candle intensities vary from 20 to 70, depending on location and working requirements. By the use of the system, fluorescent "flowing light" has eliminated shadows with high vertical readings. This is necessary for the manufacture of airplanes.

The fluorescent lighting eliminates glare—reflection glare on metal parts—which, naturally, is an important factor in such a plant. In a plant where huge quantities of stock must be stored it also is interesting that the system eliminates shadows between stock piles, thus making the identification of and handling of such stock easier and less subject to time wastage and error.

Of especial interest is the fact that the cost of operation of the system is about 50 per cent of the cost that would accrue for the operation of an incandescent system giving the same intensity of light. Putting it another way, the fluorescent system provides two and a half times the light intensity costing the same amount of money.

The higher original cost of the fluorescent system, due to the higher cost of the equipment, will be offset by the saving in cost of operation within fifteen months, according to the lighting engineers. After that time, a major saving in operation costs will be available to apply against the over-all expense. And this despite the fact that a better light will be constantly available.

PACIFIC EXPOSITION PLANS COMPLETE

California and the entire Pacific Coast region will preview this year many noteworthy advances in indoor climate control for human comfort and industrial protection when the heating, ventilating and air-conditioning industry convenes in San Francisco for a series of engineering meetings in conjunction with the Pacific Heating and Air-Conditioning Exposition, to he held in the Exposition Auditorium, June 16 to 20.

Reports received by the International Exposition Company, which has been conducting similar expositions biennially for a number of years, show that a substantial proportion of manufacturers are making product innovations at this time and are planning to participate in the Pacific Air-Conditioning Exposition, many already having made reservations. About three-fourths of the exhibition space offered has already been booked, according to Charles F. Roth, president of the exposition company and manager of the exposition.

The forthcoming exposition, under auspices of the American Society of Heating and Ventilating Engineers, will be an intermediate in the biennial sequence of heating and ventilating expositions started in 1930, and is to he held in conjunction with the summer meeting of that society, whose relatively large memhership on the coast is represented by local chapters at San Francisco, Los Angeles, Portland and Seattle. The Heating, Piping and Air-Conditioning Contractors National Association will also meet during the same period.

E. O. Eastwood of Seattle has accepted the chairmanship of the advisory committee of the eposition. which is sponsored by the engineering society. He succeeds W. L. Fleisher, who recetnly assumed new professional responsibilities as president of the A. S. H. V. E. Professor Eastwood is first vice president of the society and head of the department of mechanical engineering at the University of Washington.

Demand for the conventions and air-conditioning exposition on the coast, which are the first of their kind to be held west of the Rockies, was generated by rising business trends throughout the Pacific Coast. To this area have been allocated 20 per cent of national defense contracts. That old standby—the shipbuilding industry—is doubling its capacity. A tremendous outburst of airplane production is impending, mining and oil production are expanding.

This improving condition has led to predictions indicatng expenditures of more than $615,000,000 in new building construction in the eleven western states this year. That figure would represent about 15 per cent of the corresponding total forecast for the entire United States. It would reflect a gain of

(Continued on page 38)

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PRODUCTS AND PRACTICES

CONTINUED FROM PAGE 37

six per cent over 1940 for the region, compared with four per cent predicted for the country as a whole. The projection, which is based on reliable formulas, suggests a nine per cent increase in residential building and a two per cent increase in non-residential construction.

Renovations and improvements in existing buildings constitute another important factor in the outlook. Many such undertakings are anticipated as a result of the general business uplift, especially in restaurants, general office buildings and stores. Air conditioning is growing rapidly more important to all enterprises whose prosperity depends on serving the public amid comfortable surroundings. It is indispensable to all industries which require controlled atmospheres to safeguard their products and insure the uniform completion of many critical processes. The movement for maintaining equalized temperatures throughout the year in modernized homes has become a well-defined vogue.

A comprehensive display embracing varied equipment for heating, ventilating, air conditioning and the insulation of buildings, as well as instruments and automatic control devices is assured for the California exposition, due to the fact that the Pacific region includes every variety of climate, as well as the whole range of residential, commercial, institutional and industrial construction problems.

The Pacific Heating and Air-Conditioning Exposition anticipates by more than six months the 7th International Heating and Ventilating Exposition, which is to be held in Philadelphia, January 26 to 30, 1942. Headquarters of the International Exposition Company, which manages these expositions, are in Grand Central Palace, New York City.

SO YOU'D LIKE TO REMODEL?

Last month's article stopped at the sink. Not at all an unusual place to be left standing, and not particularly an unpleasant place, if properly equipped. As was pointed out, the sink or cleaning center is the heart or focal point in the general design of a remodeled or, for that matter, new kitchen. The balance of the kitchen design revolves around it.

The general layout of kitchens is, of course, controlled to a certain extent by the general shape of the existing room. However, it's surprisingly simple to efficiently plan any kitchen if certain fundamental rules are adhered to. First, accessibility of the three basic centers—cleaning, storage, and preparation—and their relationship to each other. Remember again, it is from one to the other of these three centers that your walking is done. Secondly, practicality of materials and equipment to be used. Are they the most efficient, from both an operation and from a maintenance standpoint, that can be obtained for the amount of money to be expended? Thirdly, pleasing appearance. Is the room one in which you can spend those numerous hours pleasantly? And finally, reasonable cost, bearing in mind the quality of material and workmanship.

In regard to the first of these rules—accessibility—there has been a definite move toward the small, compact kitchen with its resultant storage space. It should also be remembered that the kitchen is still, in a vast majority of homes, an important social center, so provide sufficient space. Bear in mind the normal route of foodstuffs. It starts from the rear entrance, or service porch, to the refrigerator; then through connecting storage space and work surfaces to the sink or cleaning center; from there to the range or preparation center and out of the dining room or pantry door. It is not difficult to see from this traffic route that the ideal kitchen is U-shaped, with the entrance and exit opposite each other at the top sides of the U, the sink in the center of the closed end and the refrigerator at the top next to the entrance with the range opposite. It is suggested that wherever possible this layout be used. There are several compromising designs. Designs will be discussed in detail in a later issue.

In regard to storage space, a great deal of thought should be given to all-steel cabinets. Due to modern mass production methods, the cost of steel cabinets is well within the reach of everyone. The advantages are tremendous—no sticking of drawers or doors, no necessity to paint every few years, no unsightly marks or mars. To our mind the steel cabinet is as necessary to the modern kitchen as electric lights. So important is the place occupied by all-steel cabinets that they deserve an entire discussion next month.

This leaves the remaining two work centers—the refrigerator or storage center, and the range or preparation center. Much can be said concerning the refrigerator, but most of it has already been said by numerous appliance salesmen. The only revolutionary feature recently is the butter keeper, to be found in the General Electric-Hotpoint refrigerator, seven and eight cubic foot boxes. It seems to us to fill a long-felt need, although it is rather amusing to find an electric heating element inside a refrigerator. The principle of this little gadget is a small box, large enough to contain a standard size butter dish, with a thermostatic controlled heating element. Your butter may be kept at exactly the proper degree of hardness, eliminating the use of hack saws and sponges in serving.

The same condition of common knowledge applies to ranges, both gas and electric. The choice is more or less an individual matter. Several new features are to be found in both types. Gaffers & Sattler gas ranges provide the new high broiler, a definite step forward in modern cooking. This new type broiler is sufficiently large to contain a fairly large fowl or roast. Of course, the advantage of broiled foods is evident from both dietary and flavor standpoints. The new screen type heating element makes this possible, and when combined with the timing devices on the range, cooking failures become almost impossible. We heartily recommend a careful inspection of Gaffers & Sattler C. P. ranges.

The new Bridget clock with these ranges is almost an eighth wonder of the world. It automatically turns on or off any electrically operated equipment in the house at any time you desire—the radio, washer, range, etc.—or it notifies you when to feed the baby or that it's time to keep that certain appointment. We feel that Bridget is an indispensable servant in the modern kitchen. Her cost is far below the wages and hours law.

Electric ranges are not to be ignored. The 1941 models are definitely the last word in efficiency and beauty. Though many new features are to be found in addition to the old stand-bys, there is no increase cost over last year's models. Next month, as we have said before, we will discuss "Storage in the Modern Manner." Meanwhile, if we can be of any help in your own particular remodeling or designing problems, just drop us a line, the Technical Editor, CALIFORNIA ARTS AND ARCHITECRURE..—W. E. BALLARD.

For Vega's "Permanent" Defense Program

Against

Concrete Shrinkage
Water Infiltration
Weathering

John Parkinson and Donald B. Parkinson, Architects

Wm. Simpson Construction Co., General Contractor

Guy C. Hewitt, Painting Contractor

CEMELITH RED LABEL SUCONEM YELLOW LABEL SUCONEM were specified and used

Red Label Suconem — In certain sections absolute insurance against water was necessary. Red Label Suconem was used integrally in the concrete because it is a **proved** densifier and water-repellant.

Yellow Label Suconem — From the standpoint of beauty, a smooth concrete, free from gravel pockets and sand runs, was required. Durability and watertightness demanded a concrete **low in shrinkage** and high in density. Yellow Label Suconem was chosen by the architect and contrator to help fulfill these requirements.

Cemelith — For final protection and lasting beauty, Cemelith Decorative Waterproof Coating was required and applied in two coats to all exterior concrete walls.

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HERE'S HOW

CONTINUED FROM PAGE 19

to put all the pathos and tragedy and humor of the girls who sowed their wild oats behind the closed doors of the prohibition amendment. To me, she's history—and you will judge her as definitely as any other impersonation of a named individual.

In my current lecture tour, I have been asked the same question that I used to be asked in night clubs. How do you do it? How do you make yourself into somebody else? How do you catch the personality of someone else and put it up on the stage so that at the first gesture the picture of W. C. Fields is before the vision of hundreds of watching eyes?

I can only answer—I am a mimic. When I was a little girl in Washington, D. C., I was made to stand in the corner for mimicing my teacher—she couldn't understand that I meant no disrespect, that when I spoke to her it came to me by instinct to copy her.

I must convince my mirror before I can convince any audience. I must look into that mirror and see not Sheila Barrett, a tall, dark young woman with blue eyes and black hair. I myself must see the illusion of the society girl who got to be a night club entertainer through the family entrance. I myself must see pictured there the night club entertainer who hasn't anywhere to go at four in the morning. I must keep at it until I can reproduce physically the picture and the understanding I have accumulated. When I did Robert Morley as "Oscar Wilde" I went to see the play day after day, I read all the Oscar Wilde plays and poems and books, all the histories of Oscar Wilde I could find. In time, in the mirror, I saw Robert Morley as this tragic figure, instead of Sheila Barrett—and in time, so did the audiences. It's not a trick, it's not a special gift—this thing called impersonation—it is simply one specialized form of acting. Helen Hayes creates for you a great dead Queen, Victoria. We mimics simply try to create for you great living artists in highlights which you want to preserve forever in your memories—great moments, let us say, from the comedy and drama of your favorite stars.

FOUR CRAFTSMEN

CONTINUED FROM PAGE 21

cottons, leathers and other natural materials in rich color and texture combinations.

Philip Paval is a Wilshire Boulevard silversmith who will turn you out anything from a Renaissance punch bowl to an ultra-modern statue in sheet brass. Paval has beat his way twice around the world. He was Shanghaied in Buenos Aires onto an Antarctic whaler. The patent leather shoes he was wearing at the time got intimately acquainted with the belly of a whale. Paval learned his craft in his native Denmark.

FESTIVAL

CONTINUED FROM PAGE 16

line and texture and to emphasize the quality with color and pattern. Students interested in scenic design study the development of the dance and seek to focus it in space by their sets. Photographers hang from the balconies for "trick" shots, budding publicity men handle the news, art students making quick live sketches line the rehearsal room, authors present their scripts to young actors who will read the lines, groups work for a good "mike technique," choruses of voices work on timing and inflection, singers, players, wardrobe women, make-up artists, property people, stage managers, check room girls, ushers, house managers—all give their best ideas and efforts with enthusiasm for this thing of beauty they have created and are presenting: Dance Recital.

The essential spirit of this recital has always been experimentation, and this year the program will have new dimensions. In former years, the experiment has been largely in the integration of music, movement, light, color and speech. This year it lies in the combination of creative effort on the part of faculty and students together, and is moving into a theater form which is essentially dramatic, using tribution a university may make to the theater. The group is a constantly shifting one, each year involving new people, but the basic principle which motivates the program is the same honest creative experience for large groups of young people, giving them confidence in the integrity of their own ideas, deepening their appreciation and widening their artistic horizon.

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SMALL SCALE FABRICATION

CONTINUED FROM PAGE 25

Why is it, then, that the satisfaction of one of the most basic human physical needs, shelter, is still undertaken in so disorganized and expensive a manner?

Undoubtedly two important factors in the reluctance of big industry to enter the small house field are the tremendous initial investment required in large scale manufacture, and the uncertainty regarding the public acceptance and purchase of a new commodity. For a factory-built house cannot most efficiently imitate the traditional house. An inevitable concommitant of mass-production is some decree of standardization, and it is generally assumed that the average home seeker will reject a standardized house. In the existing market for new homes, this may be true; the average middle income home purchaser is able to afford some extravagance to indulge a personal architectural bias. But this does not apply to the low income groups, for whom there is no problem of "merchandising" houses. Acceptance or rejection of a home is not dependent on style preference, but on utility and cost. Hence artificial considerations of conformity to popular styles of the moment need play no part in the design of sound low-cost housing.

Standardization of types and prefabrication of units are incidental means to an important end, and must be regarded dispassionately. Contrary to the opinion of some philosophical proponents of modern architecture, standardization is not a virtue to be sought in itself. Neither, however, is it an evil, nor are the products of prefabrication inherently distasteful. Aesthetic needs in housing can be satisfied in a new way; elimination of unnecessary capricious deviations from a standard need not result in a monotonous repetition of identical dwellings, as personal variation in similar structures can be effected in the media of color, landscaping, placement of the building on the site, the addition of pergolas, etc.

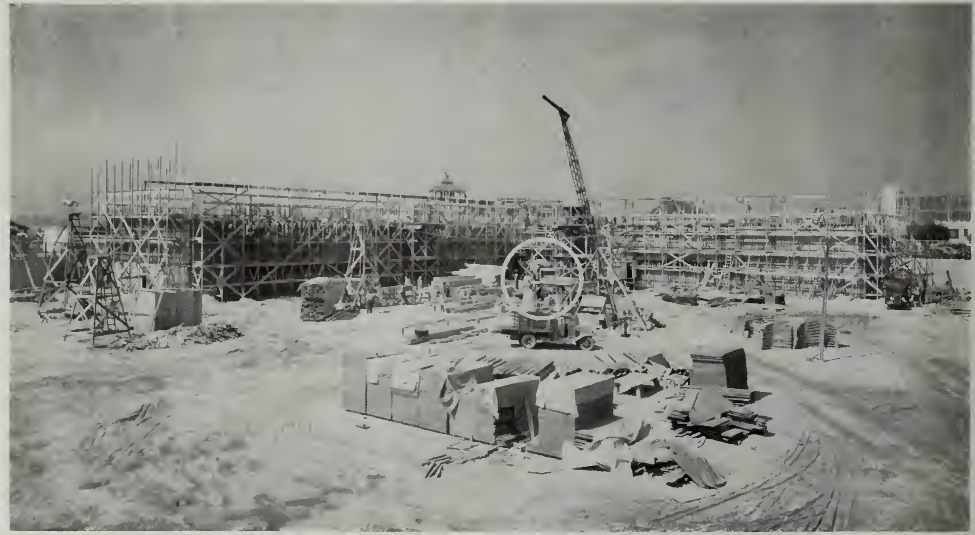
ORGANIZED SOUND

CONTINUED FROM PAGE 18

private performances of the results and everyone encouraged going ahead. I rationalized the whole thing with reference to the overtone series, that is, I said our ears are in one of the high octaves where we are able to compose and hear music without reference to a fundamental tone underlying the entire composition. I defined music for myself as Organized Sound, and I still define it that way.

Later, in the amplification of small sounds I found that delicate differences of amplitude were brought about through the use of electrical amplification, and that marvellous experiences in the field of new timbres existed all about us: cellophane crumpled in front of a microphone and unlimited other possibilities. I presented December 9, 1938, a concert of percussion music in Seattle, the first complete concert of this kind in America. People received it with enthusiasm, and many volunteered to play. I invited the composition of scores, and the literature of percussion music grew from three or four compositions in 1934 to about fifty compositions at present. I continued giving concerts, and the interest continued to grow. I gave a concert at Mills College in the summer of 1939 under the auspices of the Bennington School. Mills College asked for a second percussion concert. I had meanwhile become aware of the background of my work and was interested to establish a center of experimental music which would continue the work done with percussion instruments and add the use of mechanical and electrical means for further exploration of the field of sound and rhythm. Function: research, composition, performance. I am now back at Mills. Looks now as though I have the job of applying this work to the field of recreation, which is good."

So today in the midst of us in California is being written a new technological and meaningful chapter in the history of the creative organization of sound, out of which comes music.



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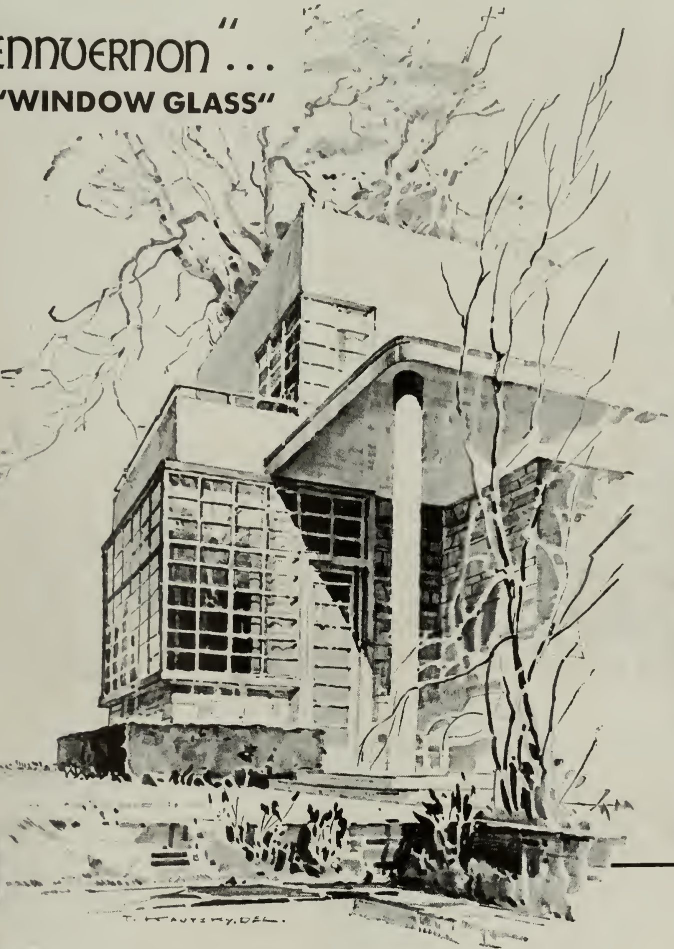
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BOOKS

BY THE DIM LAMPS, Nathan Schachner (Frederick A. Stokes & Co., $2.75).—*By the Dim Lamps* sets out with fair prospects of being first rate, but it winds up by being just so-so. The subject-matter should be a bonanza: the story deals (or promises to deal) with the need of a steady-minded reconstruction program after the heroics, the hysterics, and the general messiness of the Civil War; or, by implication, of any war. Nathan Schachner has a story, all right, but he just doesn't stick to it.

Periodically the book quits noodling and shows signs of getting back on the beam. Your hopes revive, and you keep on reading. You condone the recurrent triteness of style. An author may lack felicity of phrase, and still have a lot to say. Moreover, some of the boys and girls write with such incorrigible mastery of rich and fastidious prose that after admiring them for two hundred pages you suddenly are overwhelmed by a longing to smack them (remember *The Fountain?*). No, you can be broadminded about the style. You don't even mind the tincture of gas light theatricals in the dialogue. Maybe people of Civil War days really talked that way, just as in the twenties they used to talk like Noel Coward. You further forgive the author for muscling in, now and then, on *Gone With the Wind*. You admire the accumulation of authentic detail. You stick with him through the long, bumpy ride— and you are only mildly annoyed to wind up within easy walking distance of where you started.

Hugh Flint, very junior partner of the cotton and sugar brokerage firm of Flint & Sons, New Orleans, foresees the Civil War, and with unusual wisdom looks forward to the post-war period when the country will need men who can keep food and clothing in production and circulation. He sees it as his patriotic duty to keep the machinery of commerce from falling apart while the fight is on. While the other boys are getting themselves kissed good-bye, Flint keeps sugar and cotton shipments moving; braves the scorn of war-delirious New Orleans because he has faith in the importance of his work. So far so good. But in the midst of stubbornly doing right by cotton, he up and enlists. He is taunted into so doing by one Sally Wailes, daughter of a gentleman plantation owner.

Sally is an arrogant, capricious, inordinately feminine Southern belle, and it would have made life brighter for the reader, for the author, and for the South if Miss Sally had been pushed off the levee into the Mississippi in the first chapter of the story.

By and by Hugh resigns his commission: not because he recaptures his reason and his purpose, but because a pointless escapade involves him in a jam. New Orleans is occupied by the Damyanks, and Hugh. preying upon the veniality of Yankee officers, smuggles munitions and hospital supplies to Confederate armies to the north. Yanks confiscate the plantation of Andy Hilgard, who has married Sally on the eve of his departure for the wars. Hugh buys the plantation, turns it into a going concern. On his father's death, Hugh returns to New Orleans and brokerage. The war ends, Hugh goes into politics, trying without much success and without much sense to mediate between the radicals of the North and the radicals of the South. Hilgard has allied himself with the latter, Ku-Kluxing in a big way. Hugh struggles with indecision, there is considerable wringing of hands and of necks, and you finish the book principally because you have come this far, and you might as well hold out to the end.

Many episodes are engrossing: the occupation of New Orleans, the post-war riots, the political shenanigans, the scenes of plantation life. The title is taken from *The Battle Hymn of the Republic*, and it would have been appropriate for the story that Schachner almost wrote. If *By the Dim Lamps* isn't a must, it is at least a may.

MY NAME IS ARAM, William Saroyan (Harcourt, Brace & Co., $2.50).—In a recent letter to *Life* magazine, William Saroyan states that he is not a rug salesman. This statement, like so many that Saroyan makes, contains an element of exaggeration. Saroyan is a rug salesman except by profession. By profession he is a writer, and a doggone good one. But by avocation he is a rug salesman, of a shrewdness quickened by genius. His salesmanship has given national conspicuousness to a writing talent that without it might have remained unblushing but unseen.

Saroyan knew that the duly anointed intellectual is a pushover for

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a glimpse of the simple heart. Back in the twenties, the excellent *Atlantic Monthly* went on a veritable binge of simple confessions, sobering up only when its *Diary of Opal*, written on bits of wrapping paper, was exposed as a prankster's hoax. Then the *American Mercury* took over, and Pullman porters laid bare their souls. In the thirties, the garment workers had their innings. There's always a sponsor for the simple heart.

Now, William Saroyan is about as simple of heart as Yosuke Matsuoko, but he is far too good a salesman to be handicapped by the fact that he's a big boy now. He has hit on a simple device. He takes a straightaway idea and translates it into Palooka. Thus, with practically no trouble whatever, it becomes simple-heart product. For instance, what he has to say is this: "My pal Joey and I ran hog wild whenever a circus came to town." But where is the intellectual worth his gin who would work up a glow over a simple declarative sentence? So Saroyan turns it into Palooka: "Any time a circus used to come to town, that was all me and my old pal Joey Renna needed to make us run hog wild, as the saying is." The same idea, of course; but so mugged up that the mental types, still heavy with disillusionment about the stork theory, look down with wistful approval on such innocence—and in no time at all they are boosting the sales of *My Name Is Aram*.

It's all right, of course, and Saroyan is a smart boy, but in times like these the premium on juvenilia becomes faintly annoying. We already have too much product of the growing boy mind, distributed all the way from the walls of rest rooms to the pages of the Congressional Record. There ought to be money, one of these days, in coming of age.

With or without its phony simplicity, *My Name Is Aram* would be diverting reading. There's an eccentric storekeeper out of Dickens and an idling musician out of Eichendorff, if you're fond of the classics; and there is a pervasive sentimentality that would be Rousseau if it were not dashed with a hardihood that is pure Fresno. Uncle Kosrove, "a man of furious energy and uncommon sadness," is a person one should know, and Saroyan the writer gives frequent glimpses of Saroyan the shrewd rug dealer that are well worth the price of the book.

P. G.

WITH LOVE AND IRONY—By Lin Yutag. (The John Day Co., $2.75.)

With love and irony, humor and good sense, and the inimitable charm of a born essayist, Lin Yutang gossips to his heart's content—and ours—on forty-nine topics and innumerable side issues.

"The Little Critic," as Lin calls himself, praises the English because, like the Chinese, they subjugate their thinking to their instinct for life. Their self-confidence is their strength. For instance the Englishman has made his speech the international language by refusing to speak anybody else's. And here Lin breaks into verse, the only poem he ever composed in English:

When you are traveling in Rome
Do exactly as at home.

He likes America too, except chewing gum, drug store lunch counters and a dozen or so other foibles. Approvingly he notes that America is the land of women and children, and romantic democracy. But he remarks that many women are frustrated (let them combine *Yin* with *Yang*), and that democracy seems here to be the ideal of "the greatest goods" rather than of the "greatest good."

Most sincerely he praises the somewhat derivative Japanese art; but with a smile and a dagger he guts the Samurai propaganda which says: "Love me — or else!" Turning prophet he predicts that "the Incident" will drag on; that at the end China will be devastated but will "come back," and that "Japan will be so weakened that she will become a second-class power."

With love Lin sings the praises of Peking and with irony he raises a barbaric yawp over Shanghai. Discussing nakedness, he deplores the anatomical horrors exhibited by the nudists.

He lists eight Chinese attitudes toward the bedbug, rationalizations of national frailties everywhere. He writes of warlords and coolies, talks with G.B.S., writes a menu in Basic English, and he—well, read the book and see how the world looks to a Confucian cosmopolitan.

Lin Yutang has a philosophy: "I am Chinese, and, as a Chinese, I do not believe in being a slave of any principle . . . This is the age-old doctrine of the Golden Mean . . . The aim of Chinese education is to cultivate a reasonable mind . . . As Confucius would have said, what boots it a man to have discovered the greatest scientific truth and be inhuman?"

W. S. A.

The Fable of the Hen Who Laid Easter Eggs Every Day

The Master was so pleased when Ophelia laid her first red egg.

Of course, it was on an Easter morning, and Ophelia did make a great effort, but even so, there are very few hens who ever really get the hang of it. So the Master was pleased and told her so.

If Ophelia had let it go at that—laying a red egg every Easter—all would have been well. But she liked to be praised, and so on Monday morning she laid a blue egg.

The Master was even more amazed and his eyes shone as he thanked Ophelia. She worked hard and every day there was an egg of different color—green, purple, cerise, chartreuse.

But, after all, there are just so many colors and one day there came an egg that was sort of muddy brown.

Ophelia wanted to die when she saw the disappointed look on the Master's face.

That was when she thought of the two-toned egg. From that she went to splotches, stripes, whorls, rising-sun effects.

But the look of disappointment came more often. And one day, after considerable hemming and hawing he said, "Ophelia, do you suppose you could lay a perfectly plain, white egg again?" Ophelia tried and tried. She was so eager to please. But she had completely forgotten how.

Moral: Imagination is a rare gift . . . but rarer still is the person who, having this gift of imagination, knows when to and when not to use it. As you pass through the seven floors of the Sloane store, you cannot help being impressed by the original ideas in furnishings, decoration, and accessories. You will be even more impressed by the restraint with which this originality is used.

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THEATER

The English people must be a perverse nation. Or so we are led to believe. They relax best, it seems, from the realistic horror and suspense of air raids by attending a play that itself is packed with more of this same, albeit theatrical horror and suspense.

This bit of deducing was arrived at after seeing the American premiere of *Gaslight*, at the Hollywood Playhouse. The mystery thriller was imported from London, where war conditions interrupted its successful run of more than one year.

Undoubtedly the play will be successful here, too, although one can search with little avail throughout the innocuous story for even one significant line. Instead, well-contrived suspense and action, finely acted and staged, make *Gaslight* stuff worth biting into.

The action takes place in the Manningham home during the latter part of the last century. Employing what American divorce lawyers would term mental cruelty, Mr. M. attempts to drive his thyroid wife insane (attention, Bette Davis' agent). Why he does and how close he comes is revealed when Inspector Rough, retired, enters the scene to pursue the only murder case he had not solved during his long and glorious career with Scotland Yard.

Acting honors were strangely split, women taking all the bows. Judith Evelyn as the persecuted wife handled a difficult and long role superbly. Excellent, too, were Stella Rae as the housekeeper and Ola Lorraine as the flirtatious maid. Miss Rae is the only member of the original British cast. The two men in the play gave adequate stock interpretations to parts that had room for much more. Frederick Stover's set furnished a convincing background to the gloomy mood of the Victorian drama. Great credit for the play's local success is due Director Jerome Coray. His ingenious use of every possible bit of hokum to build up suspense was well appreciated.

Theater history is being repeated along with other events. And in just as unpleasant a manner. *Pinfeathers*, with Madge Bellamy; *Abie's Irish Rose*, *Sailor Beware*, *Wedding Night* (nee *Apron Strings*), and *Getting Gertie's Garter*, the Broadway by-products of World War I, are being revived by local producers. Those that survive the Los Angeles run are being carried on to audiences in San Francisco and other Coast points. To us it's a sad state of affairs, as useless and out-dated as war itself.

Maybe the British theater tastes aren't so strange, after all.

Variety is the keynote of the fare Southern Californians are being offered this month. Saroyan's *Time of Your Life* comes to the Coast for a month's run at the usual legitimate theaters in time to dispel some of the bad taste left by the playwright's recent world premiere fiasco. Julie Haydon and Eddie Dowling head the original cast. Hooray.

Pasadena Playhouse opens the month with an interesting brace of plays. After the *Merchant of Venice*, which ends on the fifth, a sequel, the *Lady of Belmont*, by John Ervine, will be staged. In the new drama the bard's Shylock and Portia are shown ten years after the famous court scene. Third on the spring list is the slam-bang Hecht-MacArthur yarn of the newspaper world, *Front Page*, which comes to the Playhouse stage April 15. Closing the series will be *Topaze*, April 29 to May 10.

A possible treat for next month is the Hollywood Theater Alliance's negro revue. Most recent of the many plans for this musical includes both Paul Robeson and Bandleader Duke Ellington in the cast.

"Something must be done, but what?" As Hollywood's latest "unknown" musical show thusly made its way to an insipid climax, we asked the same thing. *I'd Rather Sing* is the Wayne Boys' effort in question. Neither book, music, acting or direction calls for even lukewarm comment. And yet somewhere it has been recorded that this show will be the *Meet the People* successor. We recognized a similarity: this show, too, is made up of newcomers. Otherwise it is 50,000 light years away from comparison.

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OF MUSIC

SOME BEETHOVEN QUARTET RECORDINGS

Next May 9, a small section of Los Angeles' large but disorganized musical public will begin making its way to the campus of the University of Southern California to hear a series of nine concerts presenting the entire instrumental chamber music of Brahms. The sponsor, who will bear the brunt of the expenses, is Elizabeth Sprague Coolidge; the performers are the Coolidge Quartet and imported soloists. The occasion, since local initiative has had practically nothing to do with bringing it about, demonstrates the present inability of Los Angeles, crowded though it is with excellent musicians, to take care of its own musical needs. Many intelligent local music lovers will be the guests of Mrs. Coolidge at these concerts; they will enjoy themselves; and they will look forward hopefully in expectation of an even better series next year.

Unfortunately, the appetite for chamber music, which Mrs. Coolidge has done so much to educate, remains too easily content to await the return of her generosity. It does not care to learn how to do such things for itself. An inert appreciation, it is unable to move itself to any meaningful response except a slight gratitude or a superior distaste. As for the musicians, they want to know what they will get out of it. They do not understand, as they might learn by reading musical history, that an abundance of good music in a community creates a culture in which music flourishes—in which musicians flourish. Popular concerts, aimed at the public, invariably destroy that public—and musicians do not flourish. Prodded recently by an expert like Sir Thomas Beecham, who does not view inertia quietly, Los Angeles' musical opinion woke like a sleepy pup, yapping. It rolled over, scratched itself, and vigorously applauded two stunning concerts conducted by that adorable *maestro buffo*, told itself he was quite right in being so concerned, and went back to sleep. So much for Los Angeles.

The Coolidge Quartet, which is playing most of the music at these concerts, was formed for the express purpose of enjoying the subsidy of Mrs. Coolidge. It does a fair job of bringing good music to the public. Last year at Occidental College it played the cycle of Beethoven quartets in a manner so careless, so apathetic, so remote from all which has been considered good Beethoven playing, many admirers of Mrs. Coolidge wondered that she would continue to allow the performers to use her name or to appear under her auspices. Now reorganized, with a Los Angeles violinist, Jack Pepper, replacing the composer Nicolai Berezowsky as second fiddle, it may live down or play down the bad impression it created at that time. The admirers of Mrs. Coolidge and of Brahms music will hope for the best.

The Coolidge Quartet has issued a number of recordings. Some of these recordings, such as that of the *Music for Four Stringed Instruments*, by Charles Martin Loeffler, have been notable events. Such recordings of music by an American composer still too little played and appreciated would justify the existence of any performing organization.

But the Coolidge Quartet has not been content to go ahead slowly. Instead, it has begun the job of recording the entire series of the Beethoven quartets. Six of these quartets, opus 18, numbers 1-6, are already issued. The best that can be said for these recordings is that they might be worse: they are better than what was heard last year at Occidental College. Aside from that they are immature, uneven, and in comparison with previous recordings of the same music, anything but a good example of American taste and musicianship. Such an American organization as the Stradivarius Quartet might have done much better with them.

For that matter, an international organization, the well-known Budapest Quartet, is also recording the Beethoven quartets and is doing a much better job with them. The Budapest is not yet and possibly never will be the best quartet in the business. It lacks the ripe maturity of the Lener, the over-ripe sophistication of the now sadly reorganized Pro-Arte, the individuality and occasional pure genius of the Kolisch. But within the limitations of its rich, orotund, and sometimes stodgy brilliance, it achieves a fullness and a sufficient delicacy to make whatever it performs worth hearing. Its Beethoven recordings, given the best of reproduction, are well worth owning.

(Continued on page 46)

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ART

SAN FRANCISCO

March twenty sixth, this year of the New Deal, was the birthday of the first open air art show to be held in San Francisco. It was conceived, planned, organized, publicised and carried out entirely by artists for their own and the public's benefit, with huge success.

Tremendous crowds jammed Hotaling Place, block-long alley in San Francisco's artist's quarter, generally sacred to commerce and the back door aspects of studio life, but transformed for one day and night into a combination carnival and gallery, its brick walls hung with paintings four deep and its doorways and window ledges made into niches for reliefs and mosaics. Flowering acacias suddenly sprang from cement pavements, hot dog stands appeared, Ralph Stackpole's yard overflowed with sculpture and art-in-action demonstrators.

The public arrived in large masses, waving checkbooks. One hundred and one works of art were sold, for three hundred contributing artists. Twenty-five thousand people came to the show, many of them, those who ordinarily do not go to galleries. Who knows what may grow out of this informal introduction of producer to potential consumer? And where, in more formal galleries, would one find the weird combinations, the startling contrasts, topnotchers rubbing frames with things which might, speaking artistically and figuratively, have crawled out of the woodwork? Certainly, the show was anything but dull. There was something for every taste—simultaneously.

This exhibition for, literally, the man in the street, had such an overwhelming response that it will be repeated in the fall, and will probably become one of San Francisco's institutions. Surprised traffic officers are already making plans to accommodate the crowds.

Watercolors inundate the San Francisco Museum this month, in three exhibitions. The one labeled Outstanding American Watercolorists seems very uninteresting in spite of its well-known names, and besides contains several things, such as Aaron Bohrod's "Grave Decision," a couple of hefty women shopping for tombstones, whose only conceivable merit would seem to lie in anecdote.

Alexander Nepote's show in the Art Association gallery is colorful, and seems to have been done with joy and a nice wet brush. "Mid Fall," a windmill, water, trees, deep wet color, rainclouds, is delightful to look at, and so is a nice group of juicy looking trees around a dead companion, and "Lake Chabot," a wreath of green mountains and trees surrounding water. Several abstractions conclude the show, but it would appear that Nepote's especial talent is for a rather realistic treatment.

The Art Association show was being hung at this writing and will be reviewed in more detail next month; in the meantime, here are the prize winners: the Anne Bremer Purchase Prize, Mallette Dean's "Appraiser's Building, 1874-1940"; the San Francisco Art Association Purchase Prize, "Green Jalopy," by Vincent Campanella; Artist's Fund Prize, "Roofs, Mexico City," by Marian Simpson. Two anonymous awards of one hundred dollars each went to Max Kahn's picture called "The Sick Landlord," and to Theodore Polos' "Landscape." A prize will also be given to the picture receiving the largest popular vote.

Raymond Puccinelli is having his first one man show in some time, at the Museum. The largest piece shown is the teakwood figure of a standing woman, somewhat stylized, with long flowing lines; there is also a large terra-cotta bust of a woman, more realistically treated, an earlier work; and a delightful polar bear in white crystalline marble whose smooth contours invite the hand. Other things shown are small bronzes and terra-cottas which in spite of their size have a monumental quality. Several figures have a suggestion of modern dance movements about them, as in "Kneeling Dancer," or in "Life is a Dream," in which a seated woman's figure has a wave-like sweep ending in the curling foot. Things such as the tiny "Bolivian Child" are pure charm. All of the Puccinelli figures have great solidity and a sculptural feel.

A new show of oils in the Museum this month is the work of Kay Sage. Her things are carefully painted, somber in color and mildly surrealist. There is a certain restfully static quality in her vertical cliffs and horizontal seas, quiescent eggs and small people with prominent shadows; apparently her dreams are not nightmares; but now and then the paint becomes merely paint. The printed message on the wall of this room describes not merely these but many, many paintings, thus: "Contemplation of them provides temporary escape from grim realities."

D. W. P.

LOS ANGELES

Second Annual Exhibition: Artists of Los Angeles and vicinity, March 15 - May 15. This is the free-for-all which is supposed to bring out the best of Los Angeles Painting. In spite of the absence of many well-known Los Angeles painters, it is a more representative show than last year's. There is more variety and less emphasis on any one school or type of painting. This exhibition, restricted to artists of one locality, offers an excellent opportunity to determine the interests of a particular group of painters. If the Los Angeles Annual is a true gauge, it is surprising to find that Southern Californians are almost completely uninterested in our contemporary California life. There is also a lack of socially conscious painting which has such a following in other sections of the country. Our painters seem to be mainly interested in landscape and still life.

Several outstanding paintings are impressive because they bear the stamp of the personality of the painter. One of these is "River Road" by Dan Lutz. No literal translator of nature, Lutz makes his rich and juicy pigment suggest the pleasure of escaping from heat into shade—the lift of a river breeze and the screen of tall trees. After so much plotted landscaping and picturesque scene painting, it is good to find a painter who isn't afraid to try to capture nature's moods.

There are many versions of the Southern California landscape in the show. Jules Billington has evidently done quite a bit of looking and thinking, and he turns up with "California Evening," which is a kind of Chamber of Commerce ad in reverse. Here is Utopia in pretty color, complete with farm, farmhouse, clouds, and trees. However, Mr. Billington's perverse humor makes it all look rather like a movie set whose trees were stuck in only the night before. Then, by some magic, one feels that the little man walking up the road believes implicitly in the reality of the trees, in spite of Mr. Billington. All of which is very amusing. Bob De Witt is another who has a definite and extraordinary idea of our country's appearance. He sees it as an emptiness set off by tiny houses. De Witt's vast land is not bold and frightening like the desert. It is simply vacant and makes one wonder why someone isn't out there planting a couple of potatoes. Tom Craig's prize winner, "Waiting," almost makes the jump from mere picturesqueness to fine landscape painting. Pleasing in color, it is loosely organized and perhaps depends too much on the set-up for appeal.

Marian Curtis admirably solved a difficult portrait problem in her painting of "Daft Child." "Daft" is merely polite. This child is not only cuckoo; she is cock-eyed as well. Miss Curtis, rejecting the sentimental props which might have had the audience whispering "Ah, the poor thing!" whips out her scalpel and gives us a case history of this natural child and her whirling gray world. As though this were not enough, Miss Curtis somehow makes it clear that the little girl has rather a difficult time with the force of gravity. Perhaps this picture will end on the wall of the psychology department of one of our more alert universities.

The first two Honorable Mentions went to Oscar Van Young for "Los Angeles Monday," rich in texture and paint quality, and Sueo Serisawa for "Fruit and Shell," which, though a most ordinary set-up, has been endowed with dramatic quality. Emil Kosa, Jr. took Third Mention; Bert Pumphrey and Charles McKinley, fourth and fifth, respectively.

The list of excellent still lifes includes McFee's mature and expert organization of volume and space; Samerjian's "Ellena's Bouquet," one of the more successful abstractions with a fine decorative touch; and Bob Holdeman's colorful "Still Life with Yellow Apples." Grace Clements continues her pyschological explorations with "Memory of a Day at School." For some time Miss Clements has been busily dipping into her memory for picture material and fishing out something of interest. Her symbols are becoming clearer and her design more varied; but, if memory serves, all her recollections seem to have the same color scheme. To vary the monotony, a beauty of our own is offered—in puce and green. Jerry Murry is another delver into the past. This time it is art history. By clever use of essences Murry's "Allegory" creates again the form and golden light of Italian painting.

(Continued on page 45)

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DENNY WINTERS

Denny Winters was born in Grand Rapids, Mich., and, bored with the association of what she calls "the lumpy and the overstuffed," went to Chicago to study art. She enrolled in the Chicago Academy of Fine Arts, and then got herself of a part-time job tinting shoes in a department store. In the evenings she studied at the Art Institute and her Sundays were given over to training directed by Rudolph Weisenborn. All this went on for three years—work at the academy, tinting shoes, classes at night. It was the Sunday session, however, that did her the most good. She says that Weisenborn very expertly broke down her pedantic notions and bullied her into action. She is particularly grateful because he made her conscious of herself as an individual, and forced her to paint on her own, using the masters only as reference. She remained in Chicago painting and working for four more exciting and hard-pressed years, then came to California. **Charles O'Neal** has for a number of years been a contributor to *Story* magazine. He was born in North Carolina and was graduated from the University of Iowa. An occasional actor on the Chicago and New York stage, he later appeared with Orson Welles. He came West and produced *Oscar Wilde*, which served to discover Laird Cregar. Mr. O'Neal has produced a number of the plays of Dan Totheroh, and is now actively engaged in the organization of California's first really first-rate summer theater in Del Monte, Calif. **Bela Bartok** was born in Hungary in 1881. His mother was his first music teacher. Later the family moved to Pressburg, and his early interests turned to folk music. He studied in Budapest with Dohnanyi, who deeply influenced his growing musical ideas. With his friend, Zoltan Kodaly, he collected the folk music of Hungary and Roumania. At 26 Bartok was appointed as an instructor at the Budapest Conservatory. After the World War, the public became less hostile to his work and several of his compositions were performed in Budapest. Bartok is now carrying on his career in New York. **Reuben Kadish** was born in Los Angeles, and is now somewhere between 26 and 27 years of age. After painting a mural for a Los Angeles hospital, he accompanied some artist friends on a long and comprehensive trip through Mexico. He returned to San Francisco, and there painted the mural at the State College. Then followed a trip to New York, and a return to the Coast, where he married. He is now an official of the W. P. A. art projects in the northern part of the state, and between his duties with that organization and his own painting he devotes what remains of his time to the raising of two small sons. Kadish works quietly and makes futile attempts to avoid the inevitable questions of those who persist in watching. During the work on the State College mural he was forced to post a written explanation of what he was doing for the benefit of the professors.

(Continued on page 14)

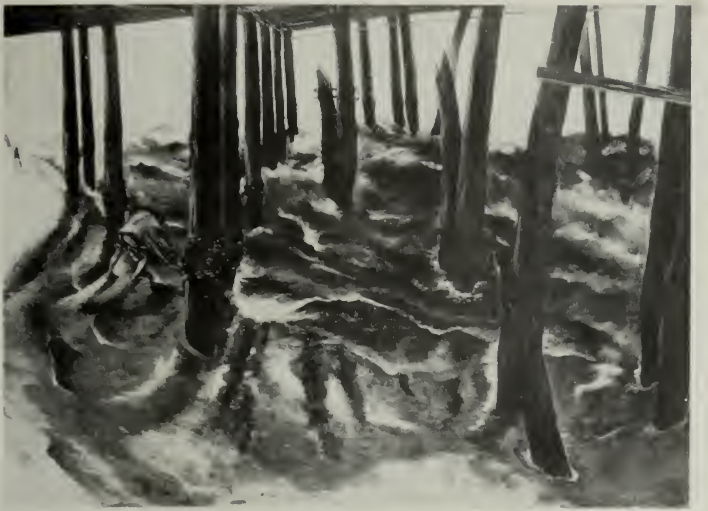
CHARLES O'NEAL

Ernest Nash

BELA BARTOK

Leonard Stark

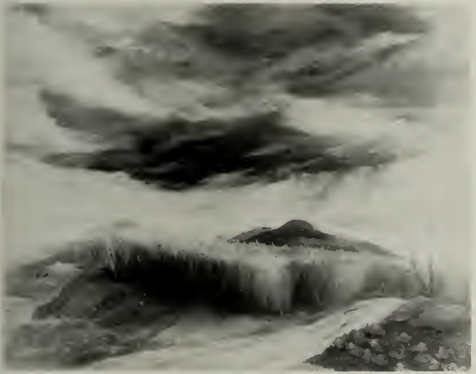
REUBEN KADISH



UNDER THE PIER

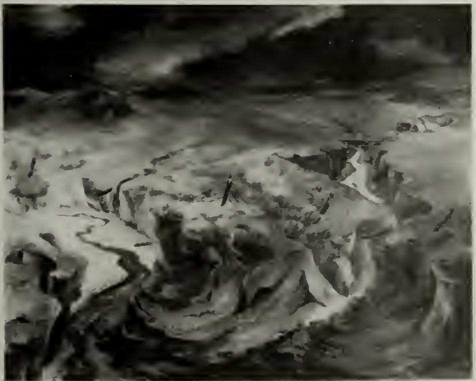
Paintings by Denny Winters

by Ted Cook



WHEAT FIELD

THE GENTLE RAINS



I AM AWARE of the confusion and discord that can come from trumpets blown impulsively in praise of painting.

Indeed, I am a shy and hesitant trumpeteer, fearful that someday I will be tormented by the echoes of my own ill-considered blasts.

Consequently, I spend most of my life standing in a corner, twisting my handkerchief, biting my lip and pawing the floor nervously with my right toe.

But at this moment I throw aside restraint. I take off my coat and vest, roll up my sleeves, shake my shaggy mane and with cheeks bursting, I put trumpet to puckered lips and demand to be heard as follows:

Denny Winters is a painter of great promise. My tired eyes have been eagerly searching the painting in these parts for ten years . . . and before that I budgeted one day a week for the pursuit of promise (in paint) among artists exhibiting in New York. In all that time I have earmarked not more than half a dozen slightly known painters as my personal Saints, walking unrecognized among us.

To revert to comfortable vulgarity, permit me to wager what powers of perception I may possess—my all, as it were—on the delicate nose of Denny Winters.

This is no hasty decision. It happens that, a year or two ago, I was wandering aimlessly with Fletcher Martin, who *(Continued on page 44)*

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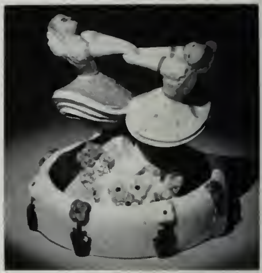

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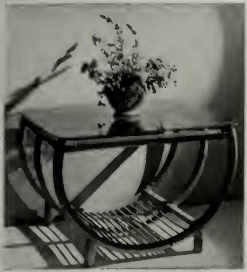

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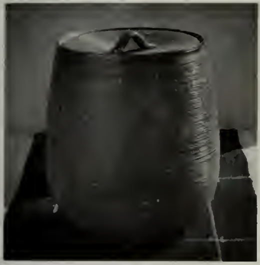

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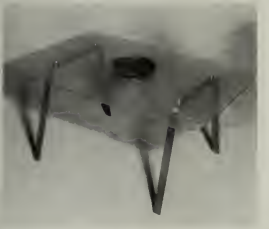

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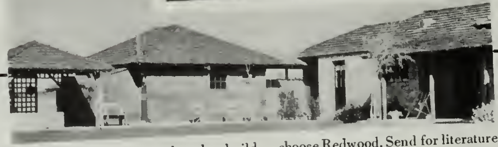

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AMONG OTHER THINGS

CONTINUED FROM PAGE 10

The Foundation of Western Arts' exhibition of **Trends in Northern California Art,** immediately invites comparison with the work of Southern Californians now on view at the Los Angeles Museum.

Most noticeable contrast between the two groups is in the use of color and tones. The northerners, influenced by cool light and gray skies, paint in a low key, but use richer and better organized color than the Los Angeles painters. They are also much more interested in their city and its life than the Southern Californians. Excellent paintings of San Francisco include Chin Lee's "Square at Night," Theodore C. Polos' "Blue Landscape," and Harriet Whedon's "Latin Quarter." Leah Rinne Hamilton's "Columbus Square" is a standout in any show.

The show also includes: "Lake Merced," by Mathew Barnes, which took the purchase prize at the San Francisco Art Association Annual; "Green Shores," by William A. Gaw, first landscape prize at Sacramento; paintings by Dorothy Duncan, Hamilton Wolf, and Frances Rolding, which were exhibited at the San Francisco World's Fair.

Dalzell Hatfield Galleries:

Antarctic paintings by Leland Curtis (to April 15).

Scenes of Palestine, still life, and portraits by Rubin (April 15-30).

Window show of original "cells" from Walt Disney's "Fantasia" (to April 15).

Francis Taylor Galleries:

Paintings in oil, gouache, and watercolor by Agna Enters (to April 12).

Perls Galleries:

Watercolors and drawings by Jean de Botton (to April 15).

Paintings and prints of the theater by Toulouse-Lautrec and Daumier (April 15-30).

Tone Price:

George Grosz, better known as a painter of biting portraits and cluttered street scenes, adds the Cape Cod landscape to his list of subject matter in this show of recent watercolors (to April 30).

Stendahl Galleries:

Exhibition of paintings and abstractions on Lucite by Moholy-Nagy (to April 19).

Otis Art Institute:

Paintings by Anders Aldrin (to April 30).

James Vigeveno Galleries:

Exhibit of Old Dutch Paintings (to April 9). Fifteen paintings by Marc Chagall will be on exhibit from April 10 to 30. Chagall is one of the leaders of modern painting and can always be counted upon for an exciting and colorful exhibit.

Thomas Welton Stanford Art Gallery, Stanford University:

April 21, opening to the public the Mortimer C. Leventritt collection of Oriental and Venetian art. Important Chinese bronzes, porcelains and paintings, as well as an outstanding group of Venetian 18th Century lacquered furniture, and paintings by the famous masters of this school, including Guardi, Tiepolo, Piazetta and Longhi. Dr. Annemarie Henle in charge of the opening.

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THE COVER

Entrance to a town house for the Edwin Loebs by Sumner Spaulding, F.A.I.A.

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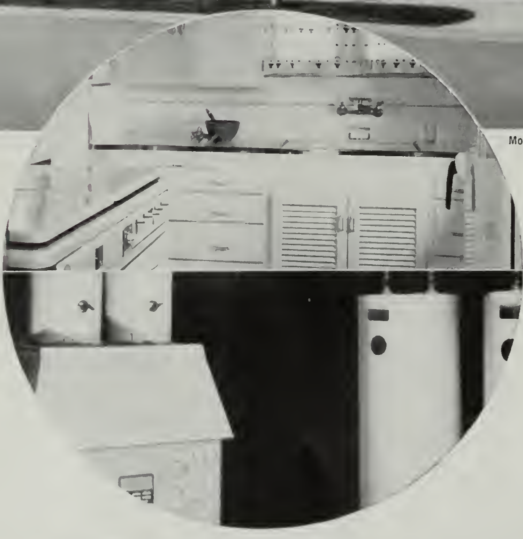

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Notes in Passing

• Now that this is the time when all good men are looking deep into themselves and the state of the nation, it is interesting to hear that the American Institute of Architects plans to meet in convention assembled at Yosemite beginning May 17. Later, we understand, they are to come to Los Angeles to digest the local scene.

The architect is in a peculiar and very special position from which to judge and assess the social values of the present and the future. Too many of the general public think of him as merely a rather nice man who knows what to do when the little woman yells for more closet space in the new house. He is, instead, or certainly should be, one of the important factors in the creation of any public life pattern.

The president of the Institute, Edgar Bergstrom, of Los Angeles, will lead the organization in a thorough consideration of the problems of land use, public works, city planning, and the mysterious whys and wherefores of building costs.

We don't think that many people will bother to argue against the fact that there is now in the process of creation a new world for tomorrow. That this world will lean heavily upon the architectural profession for much of its guidance is inevitable. David Witmer is in charge of convention arrangements, and we hope that after the amenities are over he will lead his fellows not only into the green pastures, but also rub their noses into the many, many barren fields where their best works and thoughts are so desperately needed.

• On station KFI, every Monday and Friday evening at 9 o'clock, the air is taken away from the cliff hangers, and the get-your-dental-plate-on-credit boys by a nice little guy who comes in quietly, draws an unerring bead on the current stinker of the international scene and spits straight in his eye.

It is the new Ted Cook who puts aside his journalistic trapeze for these few minutes in order to sum up and to point up the leading news events of the passing parade.

It is a skillful, dramatic narrative of the headlines; the product of careful research and straight thinking; it is the comment of a decent, discriminating civilized mind upon the incredible madness of this time in our world.

Ted Cook is doing a beautiful job. He is giving dimension and tone to the events that leave most of us numb and weary after the explosive horrors of the day's news-casting.

If you have sealed your radio against the carp-mouthed sensationalists; if you have borne, and can bare no more the pap and the pomp that comes screaming over the air, remember that on Mondays and Fridays at nine o'clock, it is safe to twist the nob or poke the button that will bring-in KFI, and with it the voice of an honest man raised up against the contemptible sawdust Ceasars of these tragic times.

• The Hollywood Theater Alliance cracked out with a first-rate concert a few weeks ago which featured performances by some of the best musicians in our neighborhood. We are told that we were not nearly excited enough about a seldom-heard Beethoven Trio and a pleasant little something that got sung at the top of its lungs by the boys and girls of a local choral society. But for us the high point of the evening came when the eight cellos assembled for the Villa-Lobos "Bachianas Brasileiras" which an erudite friend tells us means a Bach piece in the Brazillian manner. The attack was firm and sure; the compositional tone superb, and those eight cellists rode their instruments like inspired witches. For us, it was one of the most gratifying and satisfying experiences of the musical season, and we await announcement of the next Hollywood Theater Alliance concert with avid anticipation.

• On Sunday, May 6, the Raymond and Raymond Galleries will begin a showing of the work of Herbert Biberman. There is a great deal to be said about this gentleman and his excellent painting, but for now we would like to tell you that it is particularly important that you attend on this very special Sunday evening. The proceeds from paid attendance, and a raffle of Mr. Biberman's painting will go to the fund that is being gathered for the purchase of a ship to rescue the Spanish refugees, caught in the concentration camps of France, after their escape from the filthy victory won for Mr. Franco by Hitler and Mussolini.

The American Rescue Ship Mission has at last won the permission of the Vichy Government to evacuate these magnificent people who manned the first barricade thrown up against Fascism. These are the people who fought with sticks and stones and bare-fleshed against the onslaughts of the same maniacs that are at this moment forcing America to prepare the greatest defense in her history.

That they fought alone and that they were defeated must now be a bitter reflection for those of us who are horrified and revolted by the present turn of world events. History, if there is enough time left to write it, will reproach all people of good will who were too blind or too preoccupied to sense the inferences in the magnificent struggle of the Spanish people.

It is no favor, it is no charity—it is now the unavoidable duty of honest people everywhere to have those who remain from the starvation and the terror of the concentration camps into which they were herded by the French Government. There are 150,000 of them, and they need *immediate* assistance. Arrangements have been made for settlement in Mexico and other Latin-American countries. They will be given an opportunity to rebuild their lives and the lives of their children, to recreate the glories of their culture and to live as free and decent human beings in the name of that liberty for which thousands of their numbers died and for which they have suffered unbelievable anguish and privation.

• Ruth Cowan has just wound up her very successful season with lectures by Thomas Mann and Leland Stowe. We have been hearing about her plans for the next series, and if they all come true, we are going to see some mighty dandy bits and pieces in the near future. Her projected line-up offers about everything one could wish for with the exception of Jimmy Savo, and if she doesn't do something about bringing that wonderful little man to the Coast we are going to do some very loud sulking.

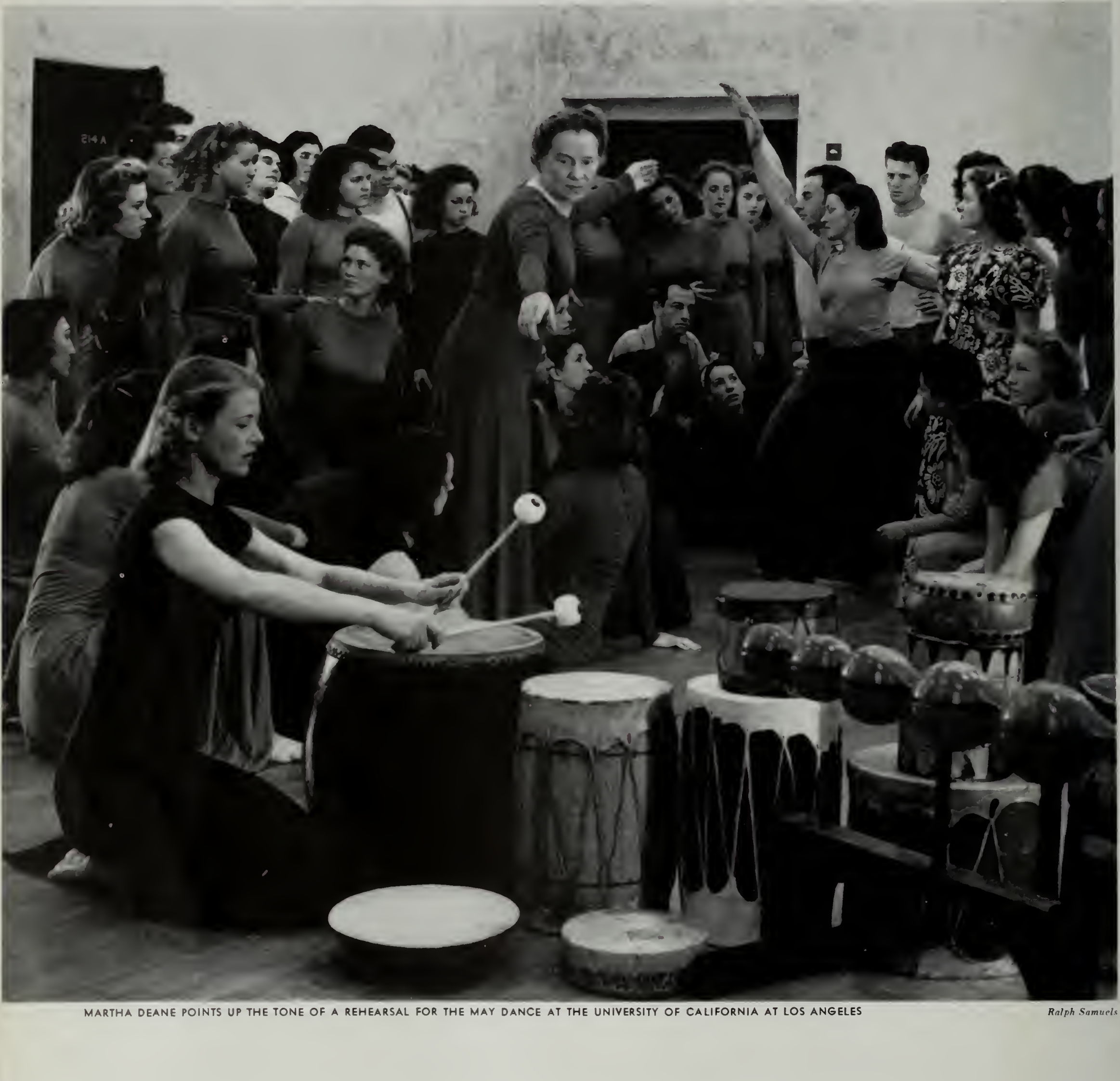
The United States of America is made up of those people who do and those people who do not like the great warm, rich good sense of Savo's magnificent inanities. We are definitely a part of the raving majority that beams and purrs whenever it thinks of that shy little guy with the pleading brown eyes, who brushes the river away from his door with trembling fingers, and quivers like a frightened hartebeest at a frown. Jimmy Savo is one of our favorite things in all this world and if we don't get a look at his sly pathetic little puss very soon we are going to roller skate to New York where everybody loves him as much as we do.

• The work of William Saroyan will drop into the Los Angeles Biltmore Theater like a bundle of fire crackers along about April 14. *Time of Your Life* sounds like a mighty good evening in the theater. At least all the reports say so, and we found it excellent reading.

His newest play fell flat on its face a few weeks ago in Pasadena, and so it will give us real pleasure to see something of his that stands up and walks around as a proper play should.

We like Saroyan, and we like the ridiculous exhibitionism he manages so deftly. This boy is no fool—he blows up and explodes and crackles all over the place when he knows that he is being watched, and oddly enough, he is more than often well worth watching. One is reminded of the stories of the young and impudent Shaw pulling at the beards and poking at the intimate parts of the pompous in Nineteenth Century London. And, certainly that old boy has been well paid off in pride and pelf for his cavortings.

Saroyan is perverse, contrary, maddeningly conceited, and more than considerably talented. And that's the way we like him. The moment he takes his fingers away from his nose we are finished with him.


MARTHA DEANE POINTS UP THE TONE OF A REHEARSAL FOR THE MAY DANCE AT THE UNIVERSITY OF CALIFORNIA AT LOS ANGELES

Ralph Samuels

SUMMER THEATER

The defense program makes an adult summer theater in California a bright possibility

by Charles O'Neal

A SUMMER THEATER is literally a thing apart. Instead of fronting on a city street where the gaze of passers-by can see what is playing . . . or on the marquee read, *Next Week East Lynne*, it seeks a remote barn in some out-of-the-way resort town.

For many summers past, New England and the holiday hamlets along the Eastern Coast have had a monopoly on such summer theaters. Their offerings vied successfully with Broadway. They did the latest plays and advertised in the metropolitan newspapers. Great stars packed up their makeup kits when the hot weather came and departed on junkets that led from small town to smaller village, like the days of Joseph Jefferson.

It sounded like lots of fun, and out here on the West Coast we wondered why nothing like that was ever tried. It never seemed to get past the wondering stage until, as the old subtitles used to say, "Came the war," or at least the national defense program. Suddenly thousands of young men were called up for military training. They were assigned to camps scattered over the country. One such camp is Fort Ord, up near Del Monte and Monterey, California.

If I had my choice of all the country in which to have a theater, I would choose Del Monte. It is well nigh perfect. It is a resort. The surrounding country is beautiful. It has history and has more or less been connected with the arts in the past.

Fort Ord has increased the population of the peninsula by many, many thousands. The staid communities of Carmel, of Monterey and Pacific Grove, have become boom towns. And the theater always does well in boom towns.

The audience was there, both soldiers and civilians. It was simply a question of finding a theater and producing plays that this public would like to see, at a price that they could afford to pay. This latter problem was a sticker. Enlisted men never have much left out of their twenty-one dollars and up per month to spend on shows. Perhaps they could finance a movie a couple of times a month, but the legitimate theater was definitely out of their class.

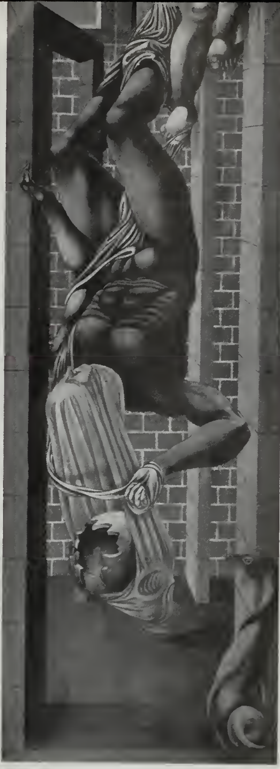
With the aid and good advice of some officers at the Fort I found a solution for this problem. It was simply to play the first half of the week to enlisted men only at motion picture prices. Then the officers and civilians who paid more to come the second half helped to carry the cost of operating the theater.

This feature of playing to the enlisted men at low prices pays dividends in other ways also. Many prominent stars who would not consider playing in a summer theater under ordinary circumstances are delighted to be of some small service to the boys who are serving their country. If by appearing in plays they can give pleasure to boys who are giving up a year of their lives to learn the arduous technique of war, they are definitely aiding in the national defense work.

Already a sizeable list of fine artists have agreed to appear at the Del Monte Summer Theater. The theater will open on May 19 with Helen Gahagan in *The Road to Rome*, with Henry Brandon, Douglas Wood and May Beatty. The second play is an original one by Oliver H. P. Garrett which is scheduled for a New York opening in the fall. It will be directed by John Cromwell, and its star will be announced later. Then Miss Judith Anderson revives *Family Portrait*, the beautiful play she starred in on Broadway last year.

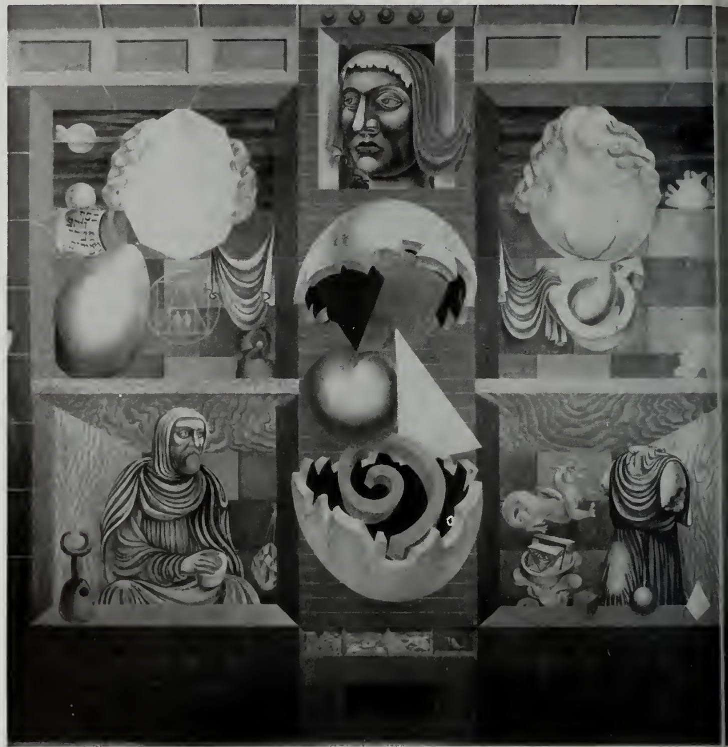
Other great names in the theater will be announced later, as soon as suitable plays can be found for them. Beulah Bondi will do *Kind Lady*. Edward G. Robinson and John Garfield will try to fit a summer play into their crowded schedules. Directors include such fine names as Melvyn Douglas, Dan Totheroh, Galt Bell, Jerome Coray, and Morris Ankrim. The entire program is kept flexible. The permanent company will number about ten players and will fill in whatever parts are not taken by stars who will come to do just one show.

A word should be said about the house. Through the kind offices of Samuel F. B. Morse, the president of Del Monte, a clubhouse on the hotel property was placed at my disposal. It will seat between four and five hundred when it is remodeled. The stage will be full size and there will be none of the amateur quality of "little" theater. In fact we hope to make them so good that people will come from all over California to see its FIRST SUMMER THEATER.

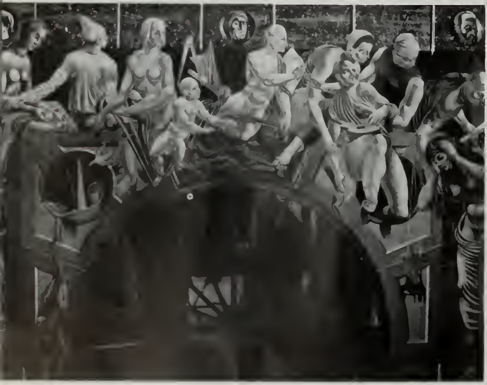


DETAIL OF FRESCO SHOWN BELOW

DISSERTATION ON ALCHEMY. FRESCO IN THE SAN FRANCISCO STATE COLLEGE SCIENCE HALL



Hy Hirsh



DETAIL OF FRESCO BY REUBEN KADISH AND PHIL GUSTON

Reuben Kadish

“THE WONDERS OF THE EARTH AND SKY” is an immensely impressive title. “Wonders of the Human Mind” is terrific. Complicated and variable, it's all written in man's scattered chronicle. It's in all the books in all the libraries. It's in all the pictures on all the walls. It's the music drained through the screens of illusion. Here's the assignment. Collect the information and tell, paint, sing the story of the human mind. Boil it down to concentrates, extract in great refineries the essence, pour this in giant reinforced ray-proof containers; don't let any escape, the very force would rip up world pavements and shatter the non-shatterable glass and drain all the colors from the rocks.

Reuben Kadish's mural of the alchemist is a released picture fragment of the human mind, where sphere crusts are cracked and split and the kernels are man's symbols. They've been stored in the dark warehouse too long.

To make the mural for the state teachers' college was no light responsibility. The picture would be a wall for the entire life of the building, it would be the background for decades of men and women who pass it daily. It must mean something to their growth and education. The mentality and art of the artist is bared before them. Reuben perhaps said to himself, “I'm on the spot. I have a few ideas. I can develop more. I'll shoot the works.” And he did.

One page of typewritten material gives you the key to the subject of this mural. In a few seconds you can see and feel the power and beauty of the whole job. You can stay an hour, too, check up, follow through the growth and idea of this ancient story. You will find that Reuben has, through a recognizable art language, revived the spirit of picture symbols.

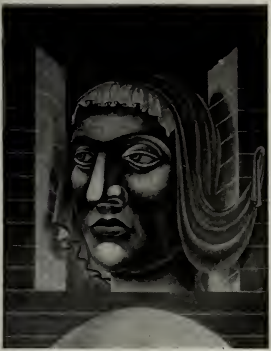
Words, the printed page are inadequate to sum up justly or estimate an artist's qualities; however, a few simple observations can be talked about. To me Reuben's work is essentially architectural. His lines and forms are structural. He has a passion for great walls constructed in courses that run through his pictures in swift perspectives. They are new walls to house a new race. There is no roof yet—they open to the sky. Too, I should say Reuben has some delight in the busted heads of Greek statues, appearing often crushed and shattered —the undying fragment eye, always at the foot of the new wall. Opposed to gay, graceful, charming, his work is serious, grave, reflective. I should like to tell more about the art, the craft, and artist's sensibility, which is the important thing, but in the end I could only say, “Go and see for yourself.”

If art is ever to be a profession or trade like baseball, there must be first a discerning audience that knows the plays. Then there would be a demand for good work, and there would be, as in baseball, scouts sent out to discover new talent. I can imagine in a stabilized society, having that job, for part time anyway. I'd compile a memorandum for architects and builders, and I'd go around and encourage them to embellish their work with painting and sculpture and mosaic. A selling point I'd make is that architecture is the father of the arts and it's no good for the kids to remain inactive. One of the leaves in the memorandum would read like this: Reuben Kadish, 28, makes murals, engravings,lithographs. California trained, worked with Siequeros on mural in Los Angeles. Hitch-hiked to Mexico and did a fresco in Michaocan in collaboration with Phil Guston. Also with Phil Guston did mural in Duarte, California, Tuberculosis Sanatorium. Several minor murals fill next interval. In San Francisco at the San Francisco State College, he painted The Alchemist, his most important large work to date. Following is a year spent in New York City among the galleries and libraries, another among the miners in Pennsylvania, where he did many lithographs of coal dumps, dead stumps in the forest, and granite quarries. Back in San Francisco, now designing murals for the W. P. A. project. Then I would have a few notes and words and numbers in code, that I would not explain to prospective customers. They would have to do with prophecy and would mean something like this: If Reuben goes along the way I think he will, the group, the comparatively small group, that appreciates his work now will in ten years be multiplied and widened and his place in art should be more than assured.

by RALPH STACKPOLE

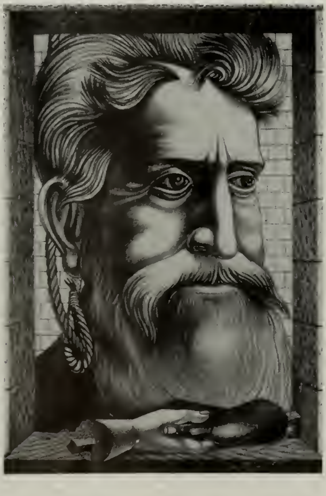
Ralph Stackpole finds a young painter who says important and exciting things about tomorrow

Courtesy Northern California W.P.A. Art Project

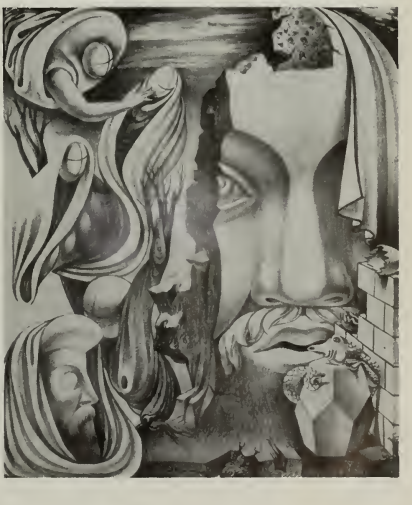


DETAIL OF FRESCO ABOVE LEFT

OLD JOHN BROWN OF KANSAS. LITHOGRAPH

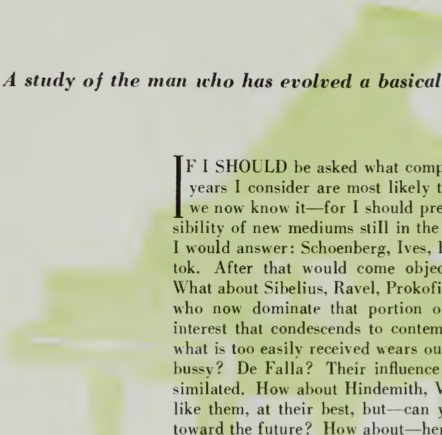


ALCHEMY. LITHOGRAPH



BARTOK

A study of the man who has evolved a basically fresh approach to the use of the keyboard instrument



by Peter Yates

IF I SHOULD be asked what composers of the last thirty years I consider are most likely to affect the future as we now know it—for I should prefer to except the possibility of new mediums still in the experimental stage—I would answer: Schoenberg, Ives, Busoni, and Bela Bartok. After that would come objections and argument. What about Sibelius, Ravel, Prokofieff, Szostokowitz, etc., who now dominate that portion of our present public interest that condescends to contemporary music? Well, what is too easily received wears out easily. Straus? Debussy? De Falla? Their influence has already been assimilated. How about Hindemith, Vaughan Williams? I like them, at their best, but—can you look out of them toward the future? How about—here a positive chorus—Stravinsky? Well, after one has heard a great deal of a very little Stravinsky, and indeed after one has heard a very little of Stravinsky . . . Perhaps, leaving the argument—if I have ever left such an argument before blood was shed—I would go to the piano and to reassure myself play some virginals music of William Byrd, and I should think how Busoni also, who had little knowledge of Byrd, wrote a similarly pervasive, eclectic, self-sufficient, profoundly integrated music; and from such music, as ancient and modern today as it ever was, came the most enduring glory of the Elizabethan English art. And again in England, which Busoni never loved, has arisen a renewed love of Byrd's muisc, and with it has appeared a first understanding of Busoni. Few other composers can remind me like that, can bring the future out of the far past. Sibelius, indeed, reaches to Mendelssohn and Palestrina; Roy Harris borrows deliberately out of the Fifteenth Century: that is deliberate; it is not evocative or prophetic.

I should not play Ives or Schoenberg: I cannot. Their music can compete openly with any; it need not depend upon a more subtle power from within. But I should turn instead to the little piano pieces of Bela Bartok. Playing his music, I would remember Couperin. And in this instance the comparison would be more direct and deliberate, since Bartok has been an editor of Couperin. But I should recall the similarity for a different reason. In the same way that Couperin, writing four volumes of clavecin pieces to illustrate the art of keyboard playing and then a book to illustrate the technical problems of the music, evolved a basically fresh approach to the use of the keyboard instrument; so Bartok, through a multitude of little piano pieces written for children and in particular the recently published collection of 153 pieces in six volumes entitled *Mikrokosmos*, has again evolved a basically fresh approach to the use of the keyboard instrument. And as Rameau, Domenico Scarlatti, and Sebastian Bach learned from Couperin the technique that was to begin a new epoch of keyboard writing, the echo of which continues to our very day, so I believe that out of Bartok may emerge the technique of another epoch.

Approximately ten years ago Bela Bartok, now in his sixtieth year, began assembling and composing a group of miniature piano pieces in the manner of his earlier First Term at the Piano, which should form a carefully graded series of artistic studies from the most elementary to the most elaborate form of Bartokian complication. These little compositions, now assembled, form a creative achievement unprecedented in serious music. More carefully weighed in regard to difficulty than the *Czerny Etudes*, whose dubious reputation among students has often outweighed their undoubted musical influence; as precise and beautiful as any of Bach's little studies in regard to their technical point and the elimination of any elements that might divert attention from it; these compositions of the *Mikrokosmos* provide for the first time an authoritative text by a composer of the first magnitude through the use of which a previously untrained student or amateur may familiarize himself with the problems of the keyboard. For this reason they are also of inestimable benefit to pianists, who can never become too clearly conscious of the simplest difficulties of their art.

Two other points about these pieces should be mentioned: the majority of them are written for the hand in five-finger position rather than in free movement up and down the keyboard; that is to say, the difficulties are concentrated under the hand, and in the same way the melodies are usually made up of notes lying within the ordinary position of the five fingers on the keyboard. Many of the pieces have been given descriptive titles, although a number of them bear titles which are no more than technical designations. Strictly, they are Etudes, and should be heard abstractly rather than descriptively, in terms of the relationship between the composer and his medium. It is this relationship more than anything else about them which is the peculiarly fresh significance of these pieces. Because to define it would be to begin defining a new keyboard music.

Unlike most of their contemporaries, the four composers to whom I have given preference, speaking for the future, have never been of the sort to publicize themselves or their music by any means except the occasional performance of it. Ives and Busoni in particular were content to wait until a slight curiosity might become a truly demanding interest. Busoni, in fact, hoped that his music never would be popular. Schoenberg, living in a musical society, where new music, though it might be afterward execrated, was usually heard first, has become relatively well known. Bartok, who has always been a little bit known and more than a little appreciated by musicians, became recognized first of all for his studies of Balkan and Arabian folk and primitive *(Continued on page 44)*

Planning for the Region

by Corwin R. Mocine

Mr. Mocine of Telesis states a problem which, neglected in the past, has become a first order of business for the future

HAVE YOU and your family started in your car for a Sunday picnic only to find that every desirable secluded spot has either an admission charge attached or is fenced off altogether? Seeking relief from the city's congestion, have you moved your home to the country, resolved to commute to work only to be faced with the sudden discontinuance of transit service and the costly and dangerous alternative of driving your car to work over crowded highways? Or has that neighborhood in which you bought your new home (which the real estate agent assured you would double in value in five years) gone backward instead of forward until your investment is worthless and the infiltration of business and industry makes it no longer a decent place to live?

Situations like these confront us or our friends every day until we have almost come to accept them as part of the price we pay for living in this modern world. In fact, if someone suggested that adequate planning might be an answer to our problems, we would probably reply something like this: "What good can the Planning Commission do? They wouldn't let Uncle Joe build a gas station on his corner lot and they made us build our house 25 feet back from the street when we wanted to be closer. All they do is interfere with a person's rights."

For many of us the Planning Commission is an agency that says "thou shalt not" when we try to do something which we may think is quite reasonable. We may realize upon reflection that the Planning Commission has good reasons for taking its stand, but even if we think kindly of such activities we can see that they are not the sort which will solve the problems we have been discussing. In the first place, the regulations are particular and restrictive rather than general and constructive, and secondly they are purely local and any good they accomplish here may be completely negated by the unplanned or differently planned community a mile away. Obviously, we must look for something quite different on which to place our hopes for a better environment. This new planning must be comprehensive enough to take in all the immediate territory in which we work and play; it must be far-seeing enough so that we may spend our public or private money with the assurance that we are making an intelligent, safe investment, and finally it must be powerful enough to protect for all of us our rightful heritage in good land, pure drinking water, natural recreation areas, and the advantages which our locality affords .

Real comprehensive planning such as this can be accomplished by a regional planning commission and is not so Utopian as it may seem. In fact, the machinery for bringing it about already exists in the California State Planning Act and we can no longer afford to let it go unused. The chaotic and unsatisfactory conditions which we have outlined above and many more exist throughout the state, and if we speak in terms of an urban region consisting of a large city and its surrounding territory, it is only because it is here that the problems become most acute. The spheres of influence of California's larger cities extend over areas comprising from three to nine or ten counties, and each region includes as many as fifty lesser or satellite cities. Our experience proves by now that the resulting intricate problems in transportation, conservation, and recreation cannot be solved by piecemeal planning in any or all these cities or even by all the counties and cities working separately. Coordination is needed and a long-term view which will see each individual need in its relation to the whole. In addition to being comprehensive, these new plans must be flexible in order that they may change in response to changing conditions and thus remain usable over a period of years.

The powers of a regional planning commission as set forth in the State Planning Act are broad enough to accomplish anything we may desire, and those of us who are seeking more adequate recreation facilities, safer highways, more convenient transit, and adequately planned neighborhoods must resolve to put these powers to work.

In order to act intelligently in bringing about such constructive activity it might be well for us to examine more specifically the makeup of a regional planning commission, the type of problem it might face, and its method of working. Although regional planning is not local or city planning and differs from it, as we have seen, in being larger in scope, more general in application, and more constructive in approach, it is nevertheless based on sound local planning in both the city and county. This dependence results first because of the regional commission must rely on the more limited agencies to give actual form and direction to its plans and second because state law provides that a regional planning commission shall be made up of representatives of the component county commissions, and hence it would be only as active as the various bodies represented in it.

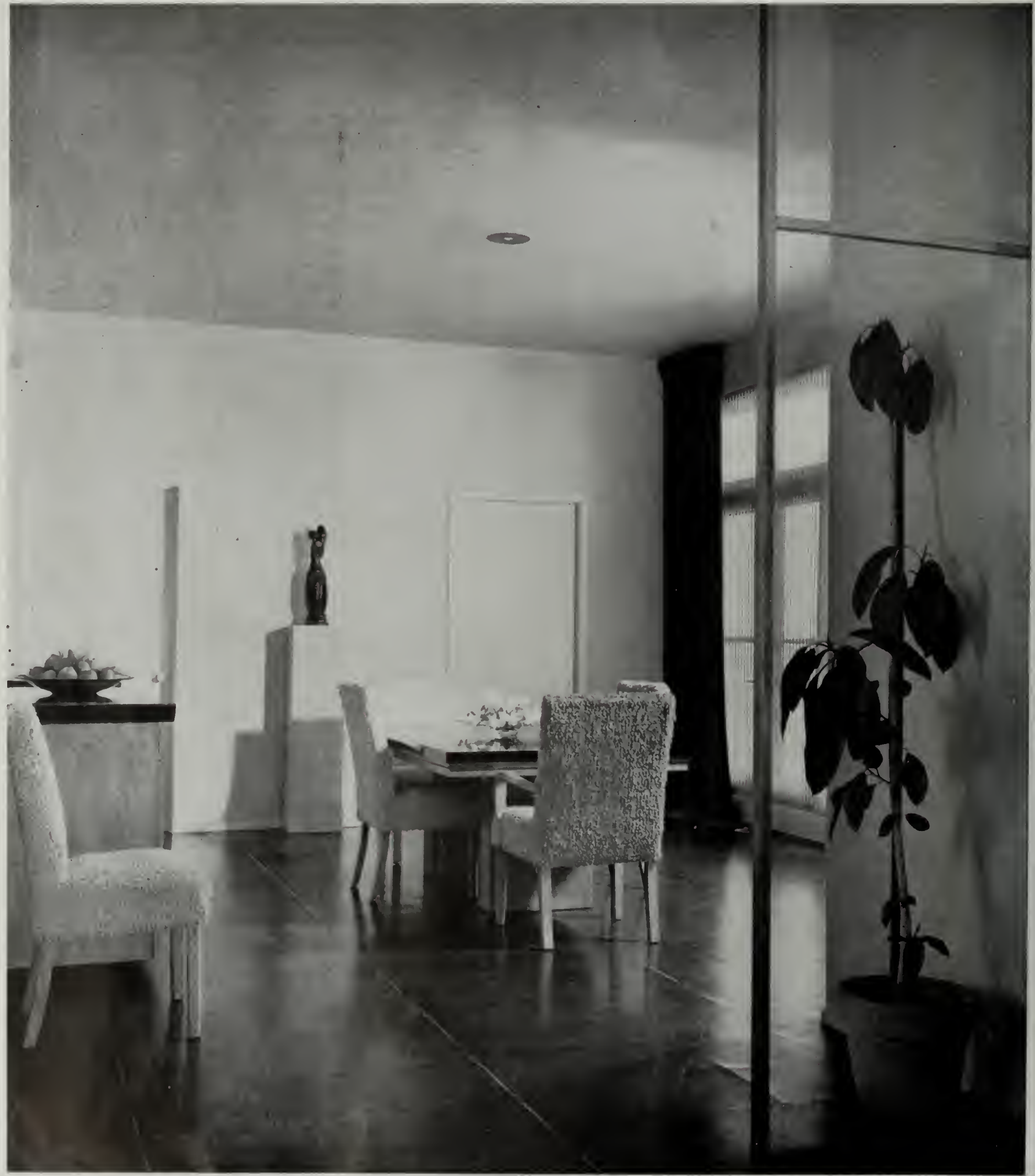
Because the members of the regional body will be planning commissioners also of the several counties composing the region, they will have an appreciation of local problems which no outside agency can achieve, and this interlocking membership should bring about a cooperation between each separate political unit and the region as a whole which would be a necessary prerequisite to successful planning.

The solution of the transit and transportation problem is usually the first and most urgent task facing a regional planning commission. During the past twenty years the growth of our population and the increased use of the motor car has resulted in a situation growing daily more acute in spite of our intense but unrelated efforts to do something about it. The exten-

(Continued on page 45)

MODERN TOWN HOUSE

Dapprich



House for Mr. and Mrs. Edwin Loeb

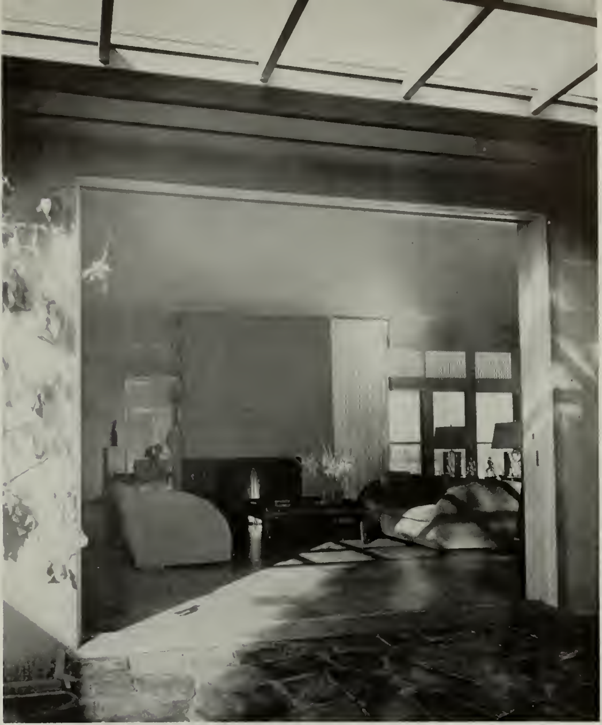
Architect, Sumner Spaulding, F.A.I.A.

THIS HOUSE is located within ten minutes of the downtown district of a large city, and although surrounded by other houses, commands a magnificent view of a lake and mountains on one side, hills and the expanse of the city below on the other. The principal rooms of the house are grouped around three sides of a large open court which becomes an intimate and related portion of the living area. The fourth side of the court is shielded from the wind by a wall which assures complete privacy.

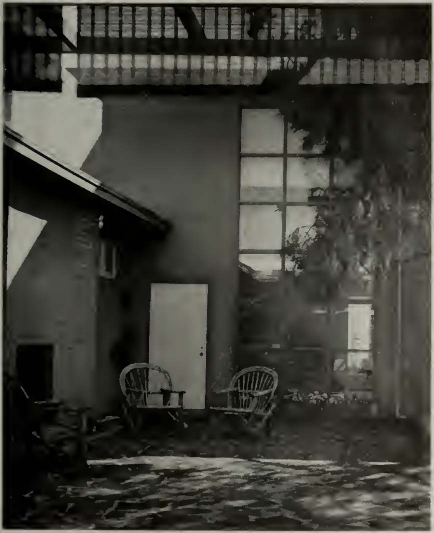
The entry hall gives into the large living room which is divided from the dining area by a fireplace and a clear glass panel. From the living room, large sliding windows give on to the secluded court, which is paved in redwood blocks.

The exterior of the house is gray plaster with white trim. A large terrace, paved with redwood blocks, is reached through sliding windows in the dining room. The floor of the living room is of natural cork. The walls are light green. The ceilings throughout the living quarters are chartreuse. The fireplace and hearth are soapstone.

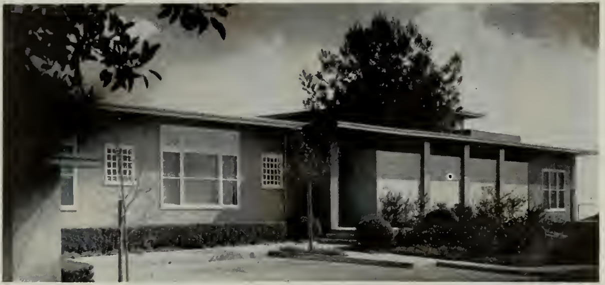
The furnishings are especially designed modern pieces combined with some interesting antiques which balance well with the general decorative scheme. The living room is curtained in a white cocoanut textured raw silk. The dining room draperies are emerald green. The glass areas are protected from sun glare by large reed shades which roll down from a valance of the same material.

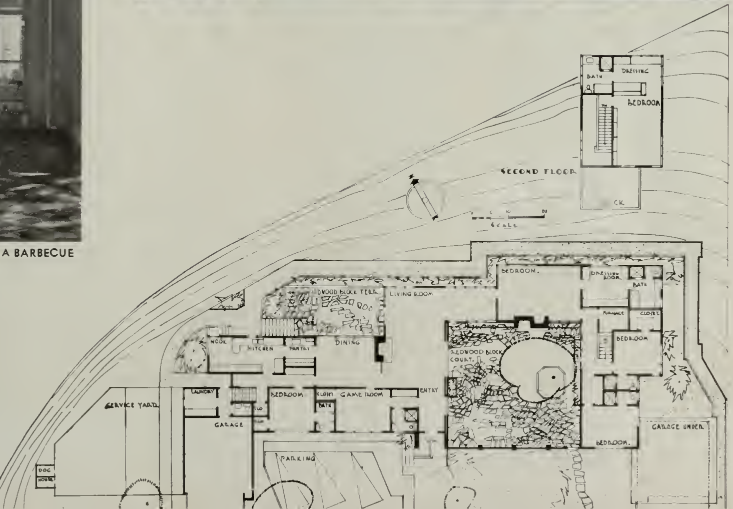


CURTAIN FABRICS FOR THE HOUSE WERE DESIGNED AND EXECUTED BY DOROTHY LIEBES



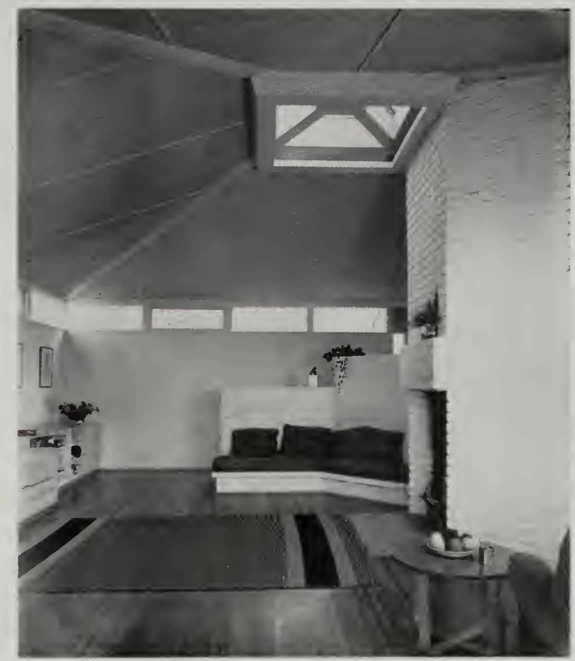
THE OUTDOOR FIREPLACE IN THE LIVING COURT SERVES AS A BARBECUE



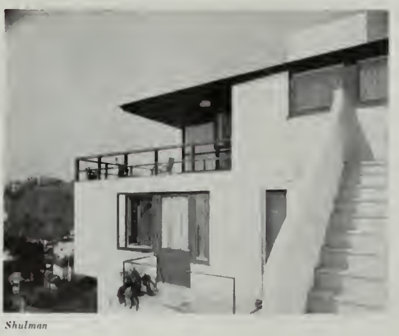


House on a hill

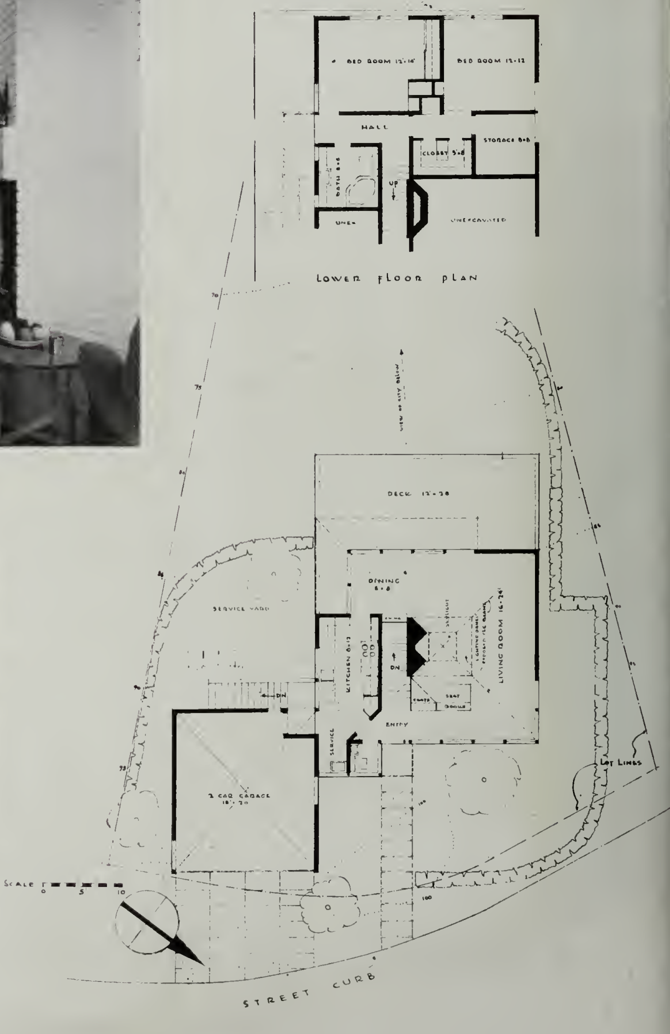
House for Mr. and Mrs. S. Tierman
Gregory Ain, Designer
George Agron, Associate



In the center of the pyramid ceiling, adjacent to the exposed brick chimney, is another pyramid—a plate glass skylight, which serves as an indirect lighting source and permits a view of the stars above



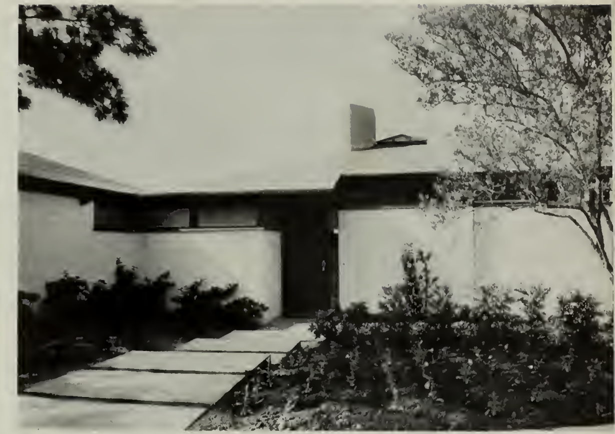
Shulman



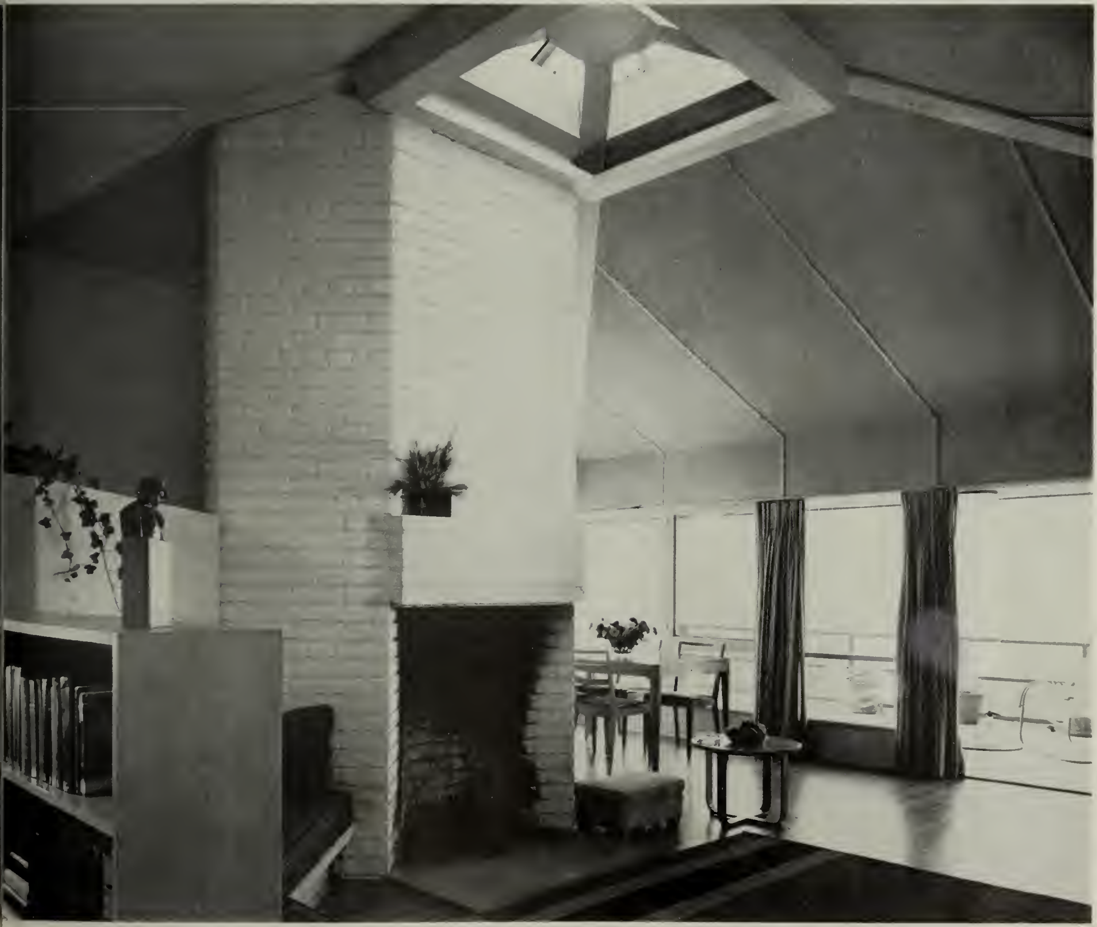
THE LIVING ROOM, dining bay and entrance hall of this hillside house comprise a single 24-foot-square room, subdivided only by the huge free standing fireplace and plywood cabinets. A narrow band of windows at the ceiling admits morning sun from the street side and allows a view of trees and sky on that side without entailing loss of privacy; on the opposite (west) side of the living room and dining bay, French doors and windows open upon a wide deck (the roof of the bedroom below) toward a view of the city and the ocean. The sloping ceiling of the upper floor, in the form of a hollow square pyramid, was suggested by the tract restrictions demanding a sloping roof. This hipped ceiling, following the roof planes, is similar structurally to a Renaissance dome, inasmuch as the outward thrust of its supporting hips is restrained by a continuous tension band at the base of the roof.

The simple mass of the fireplace can be seen from the entry, rising up from the lower floor, standing free in the twelve-foot height of the living room, and passing through the roof (visible through the skylight) without any change in width or depth.

The bedrooms are on the lower floor and, like the kitchen and living area, are reached directly from the entry, giving maximum privacy within the family group. The bedroom opens upon a terraced garden.

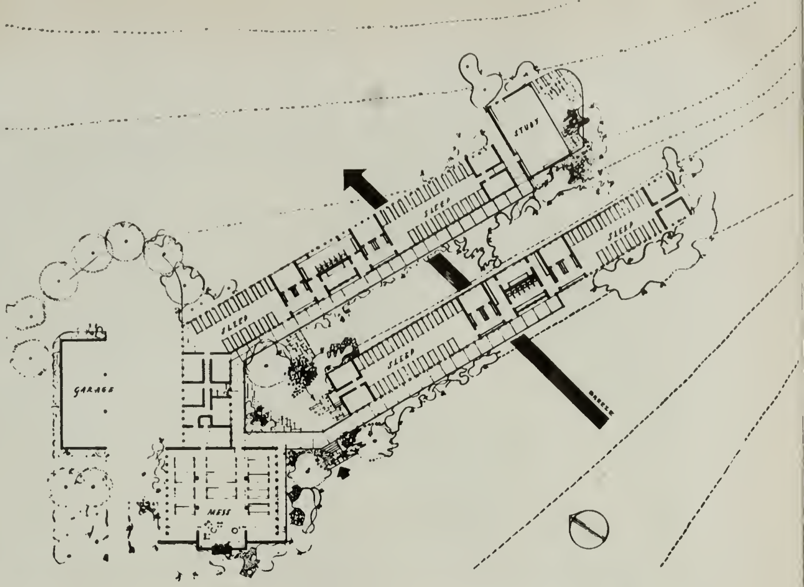


Bookcases and a coat closet which screen the living area from the entry are designed to provide a back for the built-in couches



Building for youth

Project for National Youth Administration
San Luis Obispo, California
Richard J. Neutra, Consulting Architect



by Richard J. Neutra

CONCERNED, in general, with the vocational training of young people on an earn-while-you-learn basis, our National Youth Administration had from its beginnings devoted effort to projects of drafting, wood and metal working, and to construction projects in the field. Under the leadership of Robert Wayne Burns, administrator for the State of California, activities concerned with the planning and execution of resident centers and the training shops were greatly intensified, extended, and speeded up, to follow the program set by John Lasher, chief of N.Y.A. work projects in Washington.

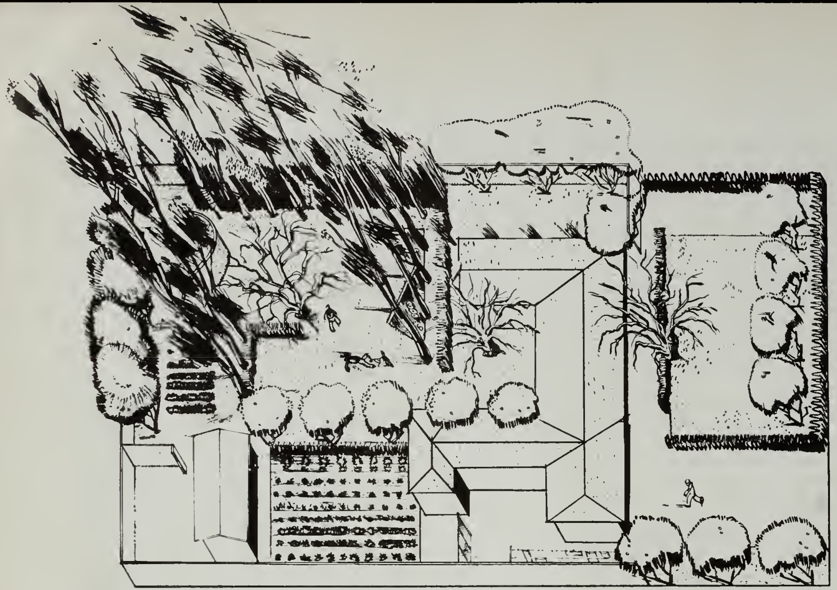
In eighteen months I was privileged to help in the establishment of the structural planning and designing facilities, and in the organization of a planning office capable of handling the current building projects in a competent manner. For the steady systematic continuation of this work, I suggested suitable younger men, Peter Pfisterer, who during long and faithful research with me, and later as my collaborator, had gained the required experience; and George Fosdyke, as advisor in engineering matters.

The drafting office staffed mainly with youth eager to learn was speedily guided to an instructive team effort in the all-around planning, drafting, designing, detailing, and specifying of building projects. There was the satisfaction of seeing the planned structures go up successfully, with youth again acting as apprentice working men of the various trades involved. For each trade a qualified foreman directs operations on the premises and simultaneously functions as a practical instructor. Sash, doors, sheet metal work, simple furniture, and drapery-textiles are increasingly furnished by N.Y.A. shops. These shops are headed by men and women capable in their respective crafts.

Besides the planning of recreational buildings and work shops sponsored by municipalities and school boards, I had, as architect consultant, the opportunity to design the first two N.Y.A. resident projects in California. These now will be speedily followed by a series of similar building groups in various communities of the state.

The layout of the resident center of San Luis Obispo is in ac- *(Continued on page 46)*

Shulman



A GARDEN OF PURPLE PLUMS, EUCALYPTI, PLEACHED SYCAMORES, AND ACACIAS

Drawing by William Burgett

Are You A PLANT SNOB?

by James C. Rose

"What *are* those trees?" asked my client pointing fearfully to the sketch. "Not eucalyptus!" His voice trailed off on a dry wind that swept the valley, and echoed in a thousand homes from San Diego to San Francisco. Not eucalyptus! Please, not eucalyptus. Anxiety gathered in his face like liquid sunshine. All his faith in trees, in landscapes, and in people rested on my answer. But, alas, the trees *were* eucalyptus.

Nothing grows under eucalyptus trees, they say. The bark shreds and the leaves fall. But have you seen the lush gardens of La Miniatura in Pasadena? Or the Shakespeare park on the fair grounds at San Diego? The eucalyptus rises a hundred feet above tropical undergrowth. It doesn't even object to a concrete reproduction of the Globe theater.

Have you ever listened to the eucalyptus in the wind and watched the trunk bend like wire to the ground? Did you know that some two hundred varieties range from solid black to platinum blonde? Why do we see the in-between varieties mainly, instead of rich stands in black and white?

Take the purple plum tree—no one else wants it. The landscape instructor says it is "very difficult, very difficult. The color doesn't blend." It contrasts with the blonde eucalyptus, and along a white wall the effect is stunning. But take care—contrasts are dangerous. They give you a lift.

"All right, all right. You still can't use Italian cypress." The nurseryman eyes the straight rows of pathetic little spikes with scorn and pity. His conscience makes him reluctant even to sell them. They grow too fast in the open field, so he clips them. Then, somehow, they always bend at the top like a cankerous banana, and when you see them spotted haphazardly among variegated pansies and petunias you blame it on the cypress.

Have you seen the gardens of the Villa D'Este? Someone planted the same cypress there, long ago. Hundreds of cypress, and no one complains. But we have never learned how to use the Italian cypress in America.

The professor from Wisconsin has a theory. "Use only plants indigenous with the advent of the white man." Let us maintain the status quo even in plants . . .

When the white man came, he brought a plant. He brought seeds and roots. He even called his ship the Mayflower. A rose bush in Arizona is a scion from a bridal wreath sent from England a hundred years ago.

This keeping plants where they belong is quite a problem. Plants were shifting their positions before the advent of any man. They moved on glaciers, on rivers, and on the wind. What we need is a fence, I tell you. A tall fence and a strong fence to keep a nutshell from floating down the river, animals from moving with burdock in their fur, the birds from flying south, and the wind from blowing milkweed into Minnesota. The professor will no doubt write a book categorizing indigenous plants. It will be easy then to build the fence.

Luther Burbank didn't ask where a plant came from. He used it. He used the method of science . . . The variety of fruits and vegetables we have today comes from this method. Importation, cross breeding, scientific control and development . . . Art is different. Art is exclusive. Even a Mayflower background doesn't guarantee a plant will be acceptable, except perhaps in New England. Art is mysterious.

When a plant is brought in from the wild and used in cultivation, its basic physiological requirements must be satisfied for growth. It makes no difference whether the plant is taken from San Fernando Valley or the hills of China, the change to cultivation requires adjustment. The process has occurred regularly since man first began to use plants for food and medicine.

Better orchids grow in the laboratory than in the jungle; better vegetables under irrigation than in the wild; better fruits in the orchard than in nature. It is a common misapprehension that plants suffer from the change. That they do better in their native habitat. In short, there is a sentimentalism about plants and nature which endows them with qualities they do not possess. It is all a part of the Rousseauian philosophy that swept the world a century ago when it appeared easier to take off one's shoes and return to the wilderness than to master and exploit the developments of science.

Science, however, has freed itself from sentimentalism and superstition by its very method. But art, particularly the garden, still drips a saccharine fluid of elves, associations, and mysterious nights. You can make an evening dress of spun glass or metal fabric or a pair of shoes from alligator skin, but in the garden you must pretend that everything is natural and native.

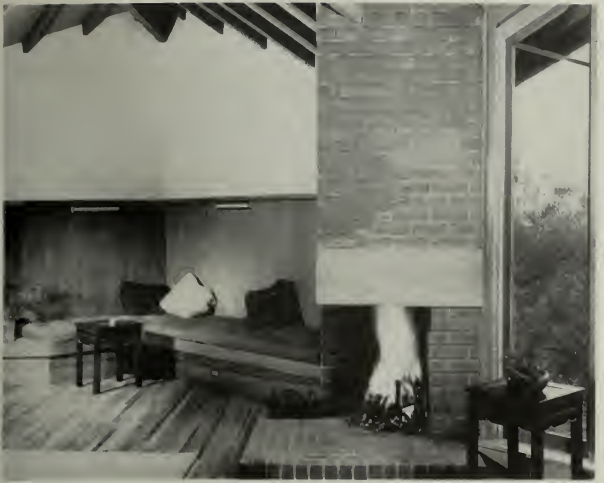
But let's indulge in the righteousness of being practical. Forget that art is mysterious. We have a problem

(Continued on page 46)

COTTAGE

For Mr and Mrs. Norman Springer

Designed by John Lautner

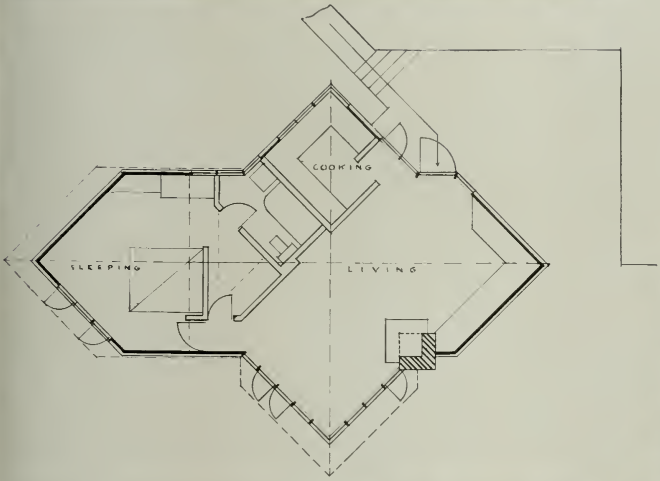


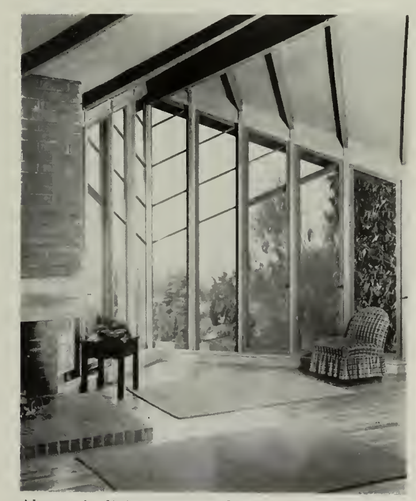
Gilbert Cooper

THIS small cottage was built for clients who wished to take advantage of their wooded hillside property by building a separate study to house their respective activities of writing and photography. The house is well away from the street and is so placed that further development above the hill is possible.

The plan gives a maximum feeling of space and freedom, allowing for variations on dining and living arrangements.

The finish is the same inside and out—yellow tan plaster. All exposed framing has been stained with red iron oxide. The ceilings are tan canvas.

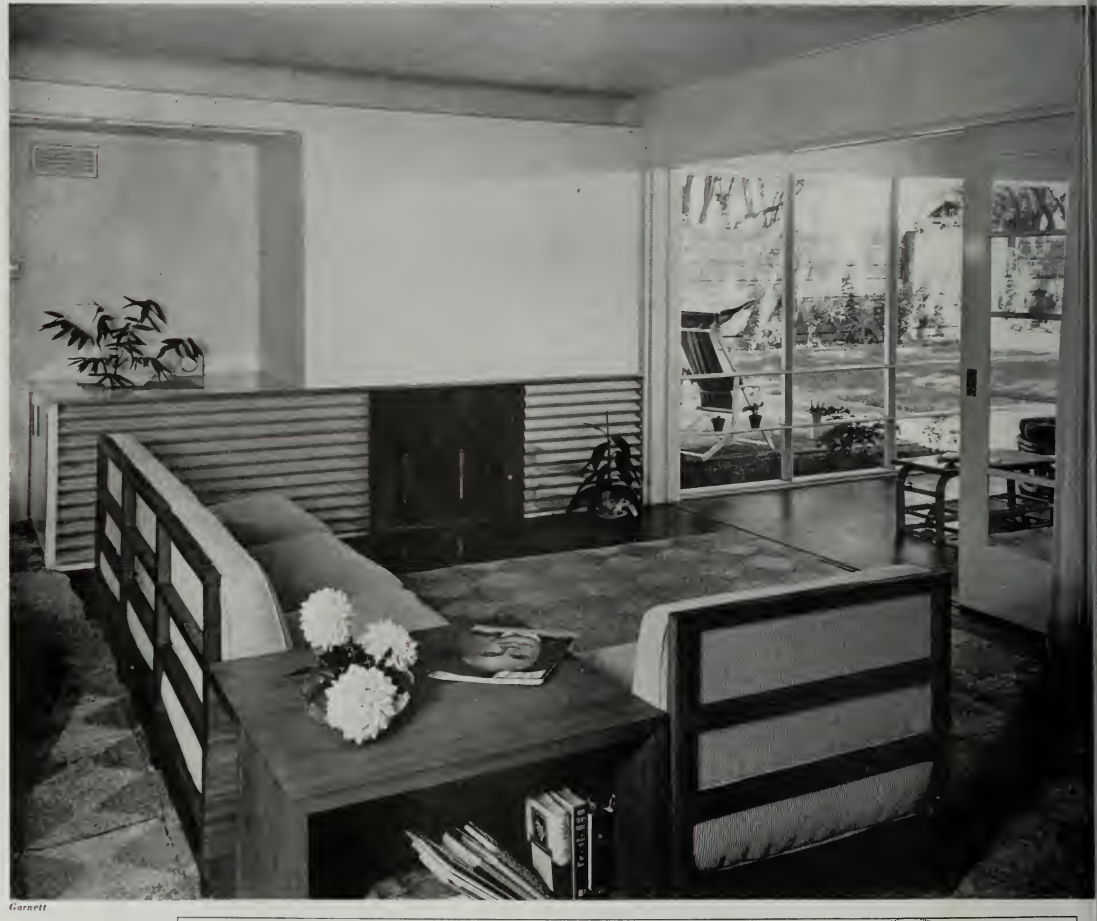




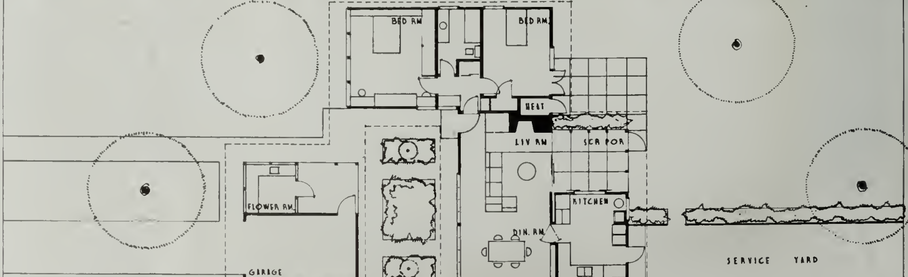
Above: the living room window on the view side and at left the structural frame and completed exterior

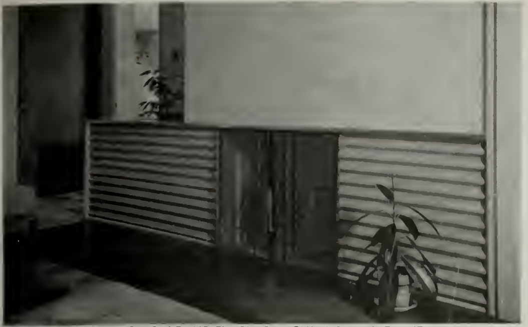
Springer

Small country house



Garnett





THE CORRUGATED FACING OF THE FIREPLACE ACHIEVES AN INTERESTING TEXTURE

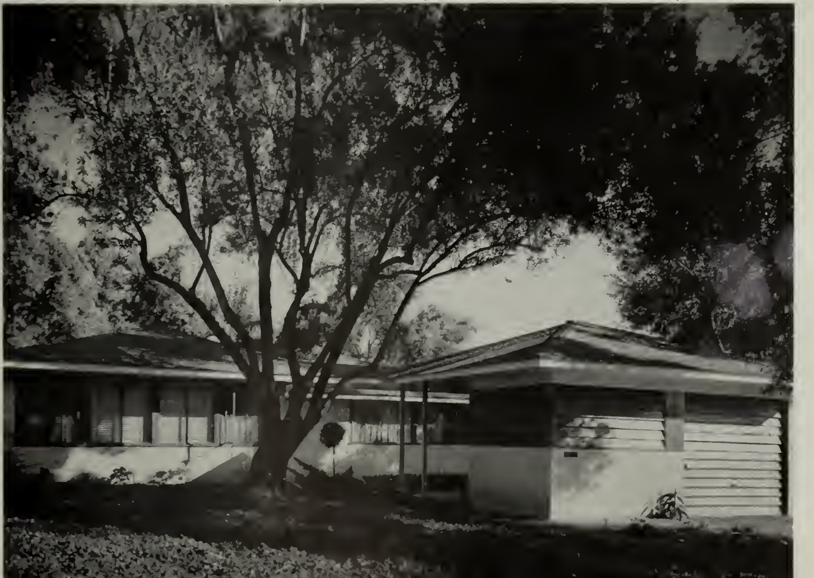
House for Dr. George L. Coates
Altadena, California
Architect, Whitney R. Smith

IN GENERAL this house is proof that a clean-cut modern dwelling in California need not have any of the eccentricities by which the public has come to know and date some of the so-called contemporary design. No corner windows or glass brick are necessary to disguise it.

The house is of simple frame construction with all major windows at the front and rear. The bedroom-nursery opens upon a brick play area. There is a garden room in connection with the garage which has screen louvres for ventilation, and there is a practical and usable relationship between house and garden. The house has been carefully placed upon the lot in order to save the stand of fine old olive trees. The garden up-keep has been simplified by the use of a ground cover of wild strawberries.

The entire house is on a concrete slab providing an economical fire-proof and termite-proof floor which is free from squeaking and shrinkage. A screen porch enlarges the living area and provides easy and natural access to the garden. Sliding windows into the kitchen facilitate service in outdoor eating. The house is all-gas, including a forced air heating system.

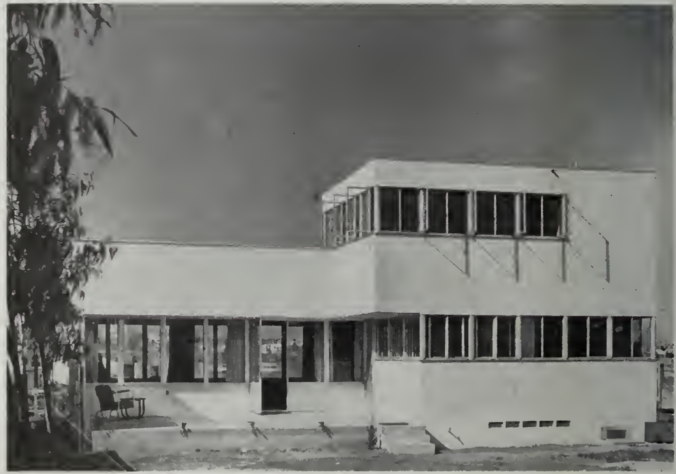
THE ROOM WITH LOUVRED REDWOOD WALLS, NEXT TO THE GARAGE, IS USED FOR FLOWERS AND GARDEN EQUIPMENT

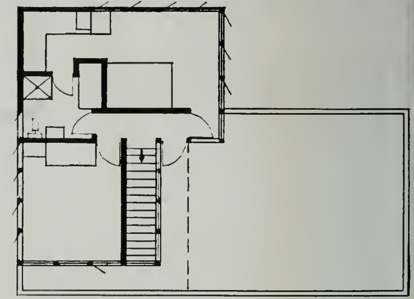


Residence for Mr. and Mrs. Dean Kimpson
Long Beach, California
Designed by Raphael Soriano

THIS SMALL modern house built on a flat inside lot has an excellent view of a lagoon from the first floor and an expanse of the Pacific Ocean from the second. The house has been so placed that the customary backyard becomes a large private garden upon which the lower floor rooms open. Adjoining the living and dining room, there is a spacious terrace which is protected by a wind-break of sand-blasted glass which makes possible outdoor living free from wind.

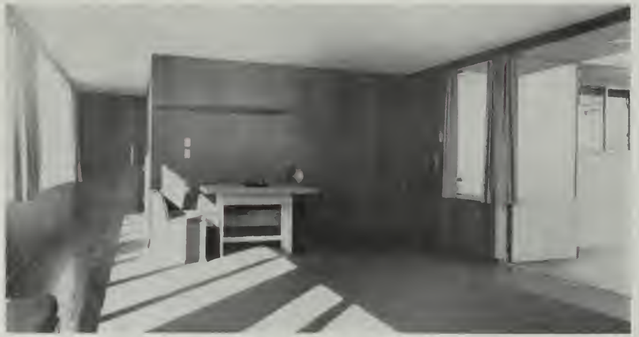
The second floor of the house consists of two spacious bedrooms which open upon a large roof deck. The combination dining and living room is of simple and straightforward design, with an excellent solution of the traffic problems of a small house. The wall adjacent to the dining portion of the room is one-fourth-inch plywood acting as a baffle for the twelve-inch Magnavox speaker. Rubber-cushioned seats have been built in the dining room, and above them is a trough for indirect lighting. The wall adjacent to the living room consists of six-foot book shelves on top of which there has been placed a light trough.



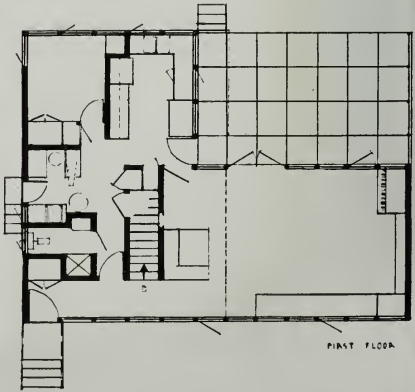


SECOND FLOOR

Shulman



STEEL DOORS AT THE RIGHT OF THE LIVING ROOM OPEN INTO THE PROTECTED OUTDOOR PATIO



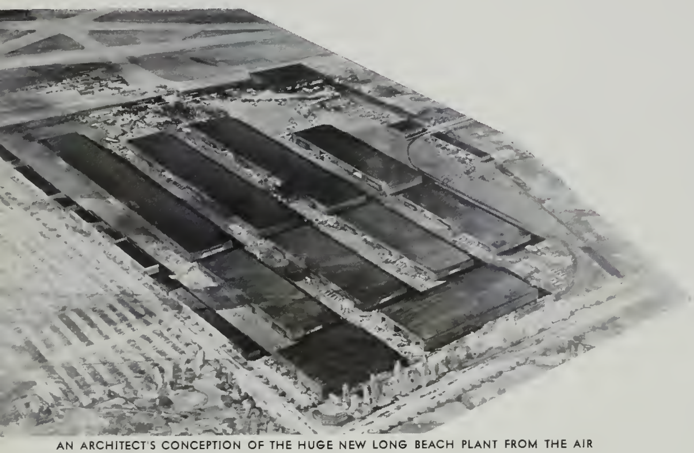
FIRST FLOOR

Lawrence Kronquist

AMERICA'S MOST MODERN AIRCRAFT PLANT is rapidly taking shape at Long Beach, following a plan mapped carefully and scientifically under the drive for aerial security. It is the $12,000,000 "blackout" plant of the Douglas Aircraft Company, which will occupy a 200-acre site and which will be a key factor in perfecting air defenses when it is completed this summer. From its production lines will roll formidable bombers and transports for the Army and Navy. Most spectacular project yet launched under the National Defense Expansion Program, the plant is designed for production of the largest possible number of planes in the shortest time. This is to be attained by using construction techniques, production systems and defensive arrangements never before employed in an aircraft factory in this country. Totally invisible at night from the air, all structures will be artificially lighted, fully air conditioned, carry duplicate utility services, have underground storage for supplies, and provide bomb-proof shelters for personnel.

Douglas Aircraft Company, Long Beach Division continued on the following page

Douglas Aircraft Co., Inc., Long Beach Division *(Continued)*



AN ARCHITECT'S CONCEPTION OF THE HUGE NEW LONG BEACH PLANT FROM THE AIR

ON A TRACT more than one-half mile square adjoining the Long Beach Municipal Airport, the eleven buildings which will comprise the new Douglas plant are rising rapidly, providing a total of approximately 1,400,000 square feet of production space. Included are a three-story administration building, a one-story personnel building, and a one-story employees' welfare and restaurant unit. These buildings are to be reinforced concrete construction, with the concrete exposed and architecturally treated. Behind them will come two fabricating buildings, two final assembly units, a raw stock storage structure, shipping and receiving, paint storage, and a large garage. These will be one-story in height, and built of structural steel, covered with a specially designed and insulated iron. All walls and ceilings are treated against damage by bomb fragments, heat, cold, sound, and fire danger. Every feasible defense feature is to be installed. Completely windowless, lacking even skylights, the buildings will always be as bright as day inside, but no gleam of light will escape at night. Light traps are provided for all entrances to complete the "blackout" and render the plant invisible from the air, and almost so from but a few yards away on the ground. To make the structures less visible by day, all are flat topped, offer no light-reflecting surfaces, and are colored to match the area's special paving in order to blend into the landscape. In the event of air attack, further safety is provided by separation of the buildings, so spaced as to offer a maximum of protection from shell fragments. All entrances can be bomb-proofed. Oil and gasoline supplies and strategic production materials will be stored in subterranean vaults, while provision is made for underground bomb shelters for personnel. Utilities will be underground and duplicated. Glareless and shadowless illumination will be provided in all buildings 24 hours a day, and air will be controlled in temperature and humidity by a completely automatic air-conditioning system. Considerable supplementary work is being occasioned by the factory. Near it will be a 60-acre employee parking area, sufficient for many thousands of automobiles. Tunnels from this area will lead under the boulevard directly into the plant. To speed the flow of materials, a railroad spur has been built, and tracks will run into the receiving and other buildings through double light-proof doors.

Architects and Engineers, Edward Gray Taylor and Ellis Wing Taylor
Plant Engineer, L. N. Davis
General Contractor, Walker Construction Co.

The erection of steel work on the project was done with spectacular speed. With ground tested and foundations sunk, networks of steel rose rapidly.

Working against definite time specifications, workmen are rushing the installation of corrugated steel siding for production buildings. All phases of the construction are synchronized, so that crews of men working for various subcontractors do not interfere with one another. Production will begin this summer.

PRODUCTS AND PRACTICES

DOUGLAS CONSTRUCTION DETAILS

America's new symphony of defense resounds in Long Beach to the tune of rising steelwork and pouring concrete as the nation's most modern aircraft plant swiftly takes shape. Most spectacular project yet scheduled under the National Defense Expansion Program, the new $12,000,000 "blackout" factory of the Douglas Aircraft Company is destined to be a key factory in perfecting national aerial security, and, together with Army and Navy bases, already in the area. will increase the importance of Southern California in national defense plans.

Large crews are rushing construction under a schedule which calls for full operation early this summer. Designed for "production of the largest number of the finest possible planes in the shortest possible time," the plant incorporates defensive arrangements, construction techniques and production systems never before employed in an airplane factory on this continent. The project is in charge of Edward Gray Taylor and Ellis Wing Taylor, architects and engineers, and the Walker Construction Company, the general contractor.

In drawing the plans for the huge project the architects could hardly settle a detail without taking into consideration problems created by the importance of the undertaking and the ends to be obtained. In addition to assuring a plant incorporating the best in arrangement and production facilities, they had to take into consideration protection factors. For instance, the use of Thermax in the new plane and engine plant is an example of careful selection of a product to give the utmost in service at a reasonable cost.

The architects, in designing the building for this plant, faced many problems. The plant is designed without windows as protection against air raid and bomb attacks. Thus the problem of ventilation was introduced, and it was decided to use refrigerated air conditioning. Air conditioning required that the walls and roof be thermally insulated. In selecting a product to accomplish this end. the architects also considered the fact that the same product could well reduce the noise level, ordinarily high in such a plant, and thus decrease the likelihood of mistakes and spoiled work.

Likewise, consideration was given to fire insurance premiums, which are fixed by the building construction, and apply to both building and equipment and products. And economical maintenance was a factor. The requirements of all these considerations were met by lining both the walls and the roofs with Thermax structural insulation. This made a wall and roof construction of light weight material which will not shatter into heavy, death-dealing, machinery-destroying fragments under the force of direct bomb hits. or concussion from nearby exploding bombs.

Thermax ready to be installed at the Douglas Aircraft Company plant at Long Beach. Approximately 2,000,000 sq. ft. are being used.

The roof deck is constructed of two-inch tongue and grooved lumber, to which Thermax is nailed on the underside with large-headed nails. The Thermax here both provides the necessary Thermal insulation and sound absorption qualities. Because the product consists of shredded fibres bound together with a cement binder, and bears the Underwriters Label as a fire resistant material. the roof decking is protected from the spread of fire beneath. Thus the lowest fire insurance rates were obtained.

The sidewall construction is of Thermax attached with special clips to the outside steel girts, forming the framework of the building. Over this was applied Robertson's asbestos protected corrugated metal siding. The siding was bolted through the Thermax to the framing, and secured to the siding with bolts and washers, the structural strength of the Thermax making this possible. Partitions in the Administration building are constructed of Thermax plastered on both sides, which results in a thin partition saving much useful space and giving excellent sound resistance. There are also hollow partitions where Thermax is used as a plaster base for high sound resistance and convenient pipe space.

The architects gave considerable study to sound absorption as a contribution to the efficiency of the plant by the absorbing of the sound of motors, gears, the rumble of machinery and the terrific noise made in the riveting of plane parts. The introduction of large areas of highly absorbing materials in industrial plants is comparatively new, although not untried. However, this is one of the largest areas ever installed in a single plant, approximately 2 000,000 square feet of Thermax being required.

Plant layout and operation arrangements are handicapped frequently by the necessity of separating skilled operations from noisy departments, but with the Thermax lining in the new Douglas plant this will not be necessary. With a little localized sound control, it will be possible to place accounting departments right in the shops. Loud speaker systems for the direction of work are practical only where noise is thus controlled, in most cases.

Capitalization of noise reduction in industrial plants reveals some interesting figures. Dependent on the nature of the work, that is, the noise level, skill required, rigidity of inspection and quality, etc., sound reduction is worth 5% to 10% of the payroll, or 20% to 40% of rejected work. For instance, an industrial plant employing 1,000 men at $35 a week has an annual payroll of $1,800,000. If its money is capitalized at 25%, installation of new equipment costing $136,000 to increase production by 5% would be good business. Such a plant might require 133,000 square feet of Thermax for sound quieting to obtain this 5% increase at a cost of from nothing to $20,000, depending on whether or not Thermax replaced a material which did not have sound absorbing qualities.

Thermax is a product of the Celotex Corporation and the Douglas order was placed through the George E. Ream Company of Los Angeles.

During negotiations preceding the purchase of the Long Beach site, the architects requested Dames & Moore, Los Angeles civil engineers, to conduct a reconnaissance of it to estimate the probable foundation conditions for purposes of comparison with other available sites. Subsequent to the purchase of the property and prior to the start of design, a preliminary investigation accompanied by eight exploration borings and scattered tests were conducted in order to furnish pertinent information so that in planning and location of various plant structures all possible advantage might be taken of foundation conditions.

As the project reached the design stage, this was supplemented by comprehensive soil and foundation investigations, covering the area to be immediately occupied with buildings. Explorations and tests were conducted to determine the variation in supporting capacity of soil over site and with depth and the variations thereof with changes in soil moisture. The analysis of the physical data then enabled the selection of optimum depths for the foundations. The investigations also indicated the desirability of compacting all artificial fills to be placed for the support of building floors and roadway areas. By compacting these fills, the initial costs of the floor slabs were reduced and future maintenance occasioned by settlement will be eliminated. The proper placing of this fill depends on accurate laboratory control and this work is in progress at present.

The Master Builders Company of Cleveland, Ohio, furnished several of their products for the Douglas plant as follows:

1. Metallic Hardner for the cement floor finish. All of the cement floors are finished with this material which is applied to the surface of the floor as it is being finished. Floated and trowelled into the surface, this product produces a metallic concrete floor armored with iron against abrasion. Pure iron such as manufactured by The Master Builders Company in their large plant at Buffalo. N. Y., is more ductile than brittle and will not break down under impact as will stone aggregate. A metallic concrete floor like this will outwear any other industrial type of floor.

2. MasterKure to cure the cement floors. To obtain a first class cement floor it must be thoroughly cured. MasterKure is a liquid material which is sprayed onto the surface within a few hours after the final trowelling. It dries within a few minutes and tightly seals in the moisture essential for proper curing. MasterKure when dried is tough and is impervious to water. It acts also as a filler and a splendid base for paint.

3. Pozzolith for mass concrete. This material is added to the concrete mix to reduce shrinkage in the concrete and, therefore, to reduce cracking. In this job Pozzolith was used in all of the concrete in the walls and floors of the Administration buildings. Pozzolith allows the concrete to be more easily placed as it adds to the workability and makes the mix more cohesive. By making the concrete easier to place, it is possible to obtain a beautiful smooth finish for architectural concrete. This material contains a dispersing agent which disperses the cement particles in the mix thereby making use of all of the cement.

4. High Early Pozzolith for mass concrete. This was used for the floor slabs to give all of the advantages of the standard Pozzolith, and in addition to secure greater strength at early ages so that the floors would be strong enough to allow the erection of steel in a hurry. It gives 7 day strength in 3 days and 28 day strength in 7 days when added to standard Portland cement.

5. Embeco and Metallic Waterproofing for the walls of all pits below grade. These are both iron materials treated chemically for proper oxidization. They have been used on pit walls to thoroughly waterproof same so that no moisture will permeate to the inside of the pits. They are the most efficient waterproofing of concrete and it is possible to stop a head of water with their proper application.

The metallic hardner was used in approximately one and a half million square feet of floor; the Pozzolith in 5.500 cubic yards of concrete; the High Early Pozzolith in 10,000 cubic yards of concrete.

An interesting feature in the Douglas plant is the installation of drop hammers, which are isolated against vibration with steel spring resilient mountings made by the Korfund Company, Inc., of Long Island City, New York. The mountings make it possible to install drop hammers anywhere in the plant without interference with precision machinery nearby. The advantages of this flexibility in plant layout are obvious and their importance cannot be under-estimated for speeding defense production.

Korfund steel spring Vibro-Isolators are now in successful operation in such leading aircraft factories as Douglas, Consolidated, Lockheed, Cessna, Beach. Stearns, McDonald, and Vultee. Active reports are that there is a lower waste in finished products. Precision tools or testing equipment are not disturbed by the hammers, due to properly designed mounting, resulting in efficiency of production. The hammer installations at Douglas are one of the outstanding features of the gigantic Long Beach plant.

Another interesting chapter is being written at Douglas in the "Forward March with Wire" of the John A. Roebling's Sons Company. More than ten carloads of Roebling's electrical wire and cables are being used on the project. This association with the Douglas Aircraft Company continues a long business relationship between the two companies. Considerable wire cords and cables of all types have been used in Douglas planes for many years.

Thus Roebling, which has long been keeping pace with the improvements in plane construction. now has a part in the building of a production plant. With

(Continued on page 40)

SQUARE D PRODUCTS CONTROL AIRCRAFT PRODUCTION LINES

TYPICAL MAIN SWITCHBOARD FOR PACIFIC COAST AIRCRAFT MANUFACTURING COMPANIES

A switchboard is the electrical nerve center of a production line. Pacific Coast aircraft companies follow the lead of other industries in looking to Square D as their source of supply for electrical control equipment.

Each section of this ten-section switchboard includes a 400 Amp. 2200 Volt circuit of the oil circuit breaker type. It is typical of Square D switchboard control, currently being installed in aircraft companies up and down the Coast.

SQUARE D *Everywhere*

In planning electrical control for industry, for homes and for agriculture, Square D engineers are available for the kind of designing and engineering cooperation you can count on. Call on us today.

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Scaffolds . . . at Douglas

THE PROPER USE of Light Weight Tubular Steel Scaffolds had much to do with the progress and safety record on the Douglas Long Beach project.

SAFWAY STEEL SCAFFOLDS
both portable and stationary, were used on the job by the following:

WALKER CONSTRUCTION CO.
Plumbing Division - Electrical Division - Insulation Division
BARNARD ENGINEERING CO.
Sprinklers
BETHLEHEM STEEL CO.
Steel Erection
J. P. CARROLL CO.
Painting
W. S. KILPATRICK & CO.
Air Conditioning
WESTERN AIR REFRIGERATION, INC.
Air Conditioning
YORK ICE MACHINERY CORP.
Air Conditioning

Manufacturers of Special Tubular Structures
The SAFWAY STEEL SCAFFOLDS CO.
225 North Madison Ave. Los Angeles

Scaffolds for Every Purpose—For Sale, Lease, Erected

DROP HAMMERS
ISOLATED AGAINST VIBRATION
SPEED AIRCRAFT PRODUCTION

★ With Korfund steel spring resilient mounting, drop hammers can now be installed anywhere in your plant without interference with precision machinery nearby. The advantages of this flexibility in plant layout are obvious and their importance cannot be underestimated for speeding defense production.

★ Korfund steel spring Vibro-Isolators are now in successful operation in such leading aircraft factories as Douglas, Consolidated, Lockheed, Cessna, Beach, Stearns, McDonald and Vultee. Your inquiry will be forwarded immediately to the Korfund representative in your vicinity.

THE KORFUND COMPANY INC.
48-33 Thirty-second Place • Long Island City, New York

PRODUCTS AND PRACTICES

CONTINUED FROM PAGE 38

the greater speeds and more gruelling tactical requirements of planes built for today's National Defense program, the importance of wire cords and cables has grown. In the same manner, the electrical control of manufacturing plants has grown in importance. Thus Roebling now figures in two important ways in connection with the Douglas organization.

John A. Roebling, founder of the Roebling company, was one of the pioneers in the fabricating of wire rope and cables, and during his lifetime engineered such innovations as suspending bridges from cables, and has helped in building some of the outstanding bridges in the country, ranging from the Brooklyn Bridge to the Golden Gate Bridge. The company has had an active part in the development of wire cords and cables for use in planes.

One of the outstanding innovations on the Douglas project was the wide use of lightweight steel scaffolds in the steel construction work, done by the Safway Steel Scaffolds Company of Los Angeles. The scaffolds, both portable and stationary, were used on the job by the Walker Construction Company, the Barnard Engineering Company, the Bethlehem Steel Company, the J. P. Carroll Company, the W. S. Kilpatrick Company, Western Air Refrigeration, and the York Ice Machinery Company.

The scaffolds are easily and quickly erected and are quickly adjusted to pass under overhead construction where necessary. They are of particular importance on a project such as that under way at the Douglas plant, due to the need for speed. The Safway company provides scaffolds for every purpose — for sale, lease, or erected.

The Square D Company of Detroit, with a branch in Los Angeles, installed switchboards in the new Douglas plant, thus extending its service to Pacific Coast aircraft companies. Its installation of electrical control equipment is vitally important, inasmuch as a switchboard is the electrical nerve center of a production line. Each of the ten sections of the main switchboard includes a 400-amp., 2200-volt circuit of the oil circuit-breaker type. It is typical of Square D switchboard control, currently being installed in aircraft plants on the West Coast.

Roof area to cover over one million, five hundred thousand square feet, requiring over three and a half million feet of sheathing, which is being supplied in 2 x 6 Douglas Fir. Tongued-and-Grooved, and Kiln Dried.

This material is being supplied by the San Pedro Lumber Company, and 75% of it is being kiln dried and milled at their San Pedro plant.

This is the largest quantity of this type of sheathing supplied on any project in this area.

Kiln dried material was specified by the architects because of the fact that on many recent jobs difficulty has been encountered in the shrinking of the sheathing to such an extent that breakage of the composition roofing occurred, permitting further damage from wind and rain.

By processing this lumber in Southern California, it was possible to furnish a finished thickness of one and three-fourths inches, instead of the usual one and nine-sixteenths inches, giving additional strength to the roof structure.

The tempo of the National Defense program should not impair building standards, declares a bulletin of the Producers' Council, which is affiliated with the American Institute of Architects. The situation presents a challenge not only to the producer of building products, but to the architects and engineers as designers and specifiers, it is pointed out. This challenge has been met on the Douglas project.

"While some portions of the National Defense program are admittedly for temporary use only, consideration should be given to the possibility of the need arising for a longer period of usefulness," according to the bulletin. "Structures other than of the most temporary character call for the maintenance of standards of quality necessary to insure continuing lowest possible maintenance and operating costs. Notwithstanding the pressure of defense construction requirements, every effort should be made to maintain the standards of quality which have been developed over the years by the architect, engineer, and producer, and which are essential to sound building construction."

Architects and engineers consider the quality of materials and equipment with which structures are fashioned as of first importance, the bulletin continues, and they constantly endeavor to secure not only stability and durability of structure, but economies and operating costs which may be more than first cost in determining the soundness of the investment. The use of quality products becomes of increasing importance if, as is usually the case, the amortization of a building investment is extended over a long period of time. Producers of building materials and equipment are devoting increasingly larger appropriations for experimentation and research to improve existing materials and equipment and to develop new products. Technical organizations, such as the American Society for Testing Materials, American Standards Association, and the National Bureau of Standards, cooperate in the formulation of standard specifications and other forms of authoritative and informative guidance applying to materials, equipment, and techniques of construction. Educational institutions, by means of laboratory research and tests, are making valuable contributions in determining the quality of products. The National Bureau of Standards has undertaken a comprehensive research program to determine the quality of products suitable for use in the development of low-cost housing."

Other companies which are working with the Walker company, as the general contractor, on the Douglas Long Beach plant are the Barnard Engineering Company, sprinkler work; Western Air Refrigeration, Inc., York Ice Machinery Corporation, and W. S. Kilpatrick & Company, all on air conditioning and heating and ventilating; Bethlehem Steel Company, structural steel; Cyclone Fence Company, fence; Smith-Emery Company, miscellaneous tests; Meloeny Roofing Company, roofing; Kyle Steel Company, top hung and bottom roller doors; National Cornice Works, sheet metal and world emblem; A. J. Bayer Company, miscellaneous ornamental metal work and miscellaneous steel and iron work; Firguson Door & Awning Company, Ltd., hangar doors; Probert Manufacturing Company, Kalamein type doors; California Portland Cement Company, cement.

H. H. Robertson Company, corrugated steel siding; San Pedro Lumber Company, tongue and groove roof sheathing; Union Oil Company, gas, diesel fuel, lubricating oil and greases; Crane Company, lubricating plug cocks, pipe fittings, brass and iron body valves and soil pipe and fittings; Pacific Clay Prod-

(Continued on page 42)

National Defense and Roebling

Another interesting chapter is being written in Roeblings'

"FORWARD MARCH with WIRE"

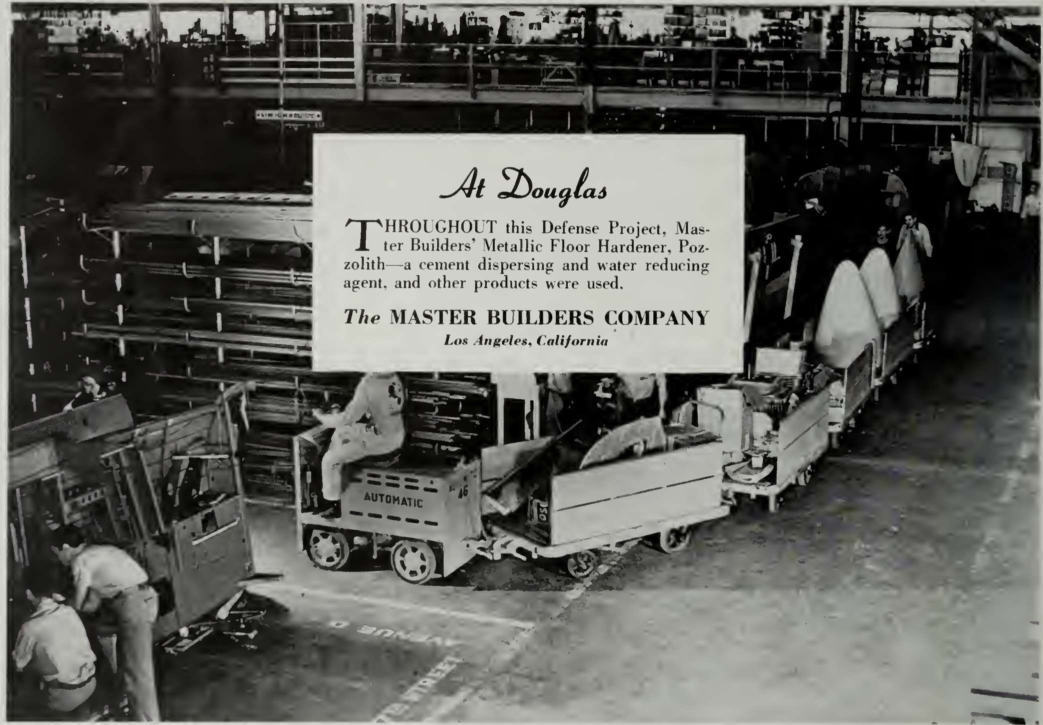
in the National Defense program . . . more than 10 carloads of Roebling electrical wires and cables are being used in the new Long Beach plant of the Dougals Aircraft Company.

OVER 60 TYPES OF ROEBLING JAR ELECTRICAL WIRES AND CABLES

JOHN A. ROEBLING'S SONS CO.
Trenton, N. J. Branches in Principal Cities

IF IT'S ELECTRICAL WIRE OR CABLE **ROEBLING** HAS IT!

JOHN A. ROEBLING'S SONS COMPANY OF CALIF.
Los Angeles • San Francisco • Portland • Seattle



At Douglas

THROUGHOUT this Defense Project, Master Builders' Metallic Floor Hardener, Pozzolith—a cement dispersing and water reducing agent, and other products were used.

***The* MASTER BUILDERS COMPANY**
Los Angeles, California

PRODUCTS AND PRACTICES

CONTINUED FROM PAGE 40

ucts Company, vitrified clay sewer pipe; Okonite Callender Cable Company, primary cable; Graybar Electric Company, Deltabeston wire and mercury transformers; Incandescent Supply Company, mercury lighting fixtures; Youngstown Sheet & Tube Company, conduit and fittings; American District Telegraph Company, policing system; J. P. Carroll & Company, painting, and Hydraulic Press Manufacturing Company, hydraulic presses.

SO YOU'D LIKE TO REMODEL!

"Storage in the Modern Manner"—in our humble opinion, the most important single feature in the modernized or modern kitchen. There is probably no single item in the entire kitchen which has remained so antiquated for so long as the storage facilities. The most we seem to have accomplished, in the past twenty years, is the ability to paint the inside of the cabinets (usually, for no apparent reason, a Chinese red) and to find a few superior substitutes for wooden drawer pulls. Now at last comes the steel kitchen — not that steel kitchens are 1941 innovations, quite to the contrary, they have been available for several years, but, unfortunately, only to a chosen few. Cost has been much too high even to be considered by the average home builder or remodeler. Of course, there has been a reason for this, as there usually is. Steel cabinets have been a custom-built item, made more or less to order. The volume was insufficient to warrant their being made in any other way.

Now, let's stop a moment here and consider some quite similar conditions in other home equipment. Remember the wooden ice box? The black iron or tin stove and the old wooden washing machine? Sure you do. You may even remember the public's reaction when first these were available in an enameled or porcelain steel. But, now honestly, would you buy a wooden ice box? Of course not. Do you see what we are driving at? We sincerely believe that within a very short time a housewife would no more consider a wooden cabinet in the home she is building or remodeling than she would a wood-burning cook stove.

We have found a manufacturer who has sufficient faith in building progress to set up an enormous plant to manufacture steel cabinets on a mass production basis—the Youngstown Pressed Steel Company, Division of the Mullins Manufacturing Company, of Warren Ohio. The result—a better steel cabinet than the market has seen before—stronger, better finished, in fact "Storage in the Modern Manner," and as they so proudly point out, "Steel kitchen for the price of a good refrigerator." That seems to be the case—at last an all-steel kitchen for a price very competitive with a good quality wooden one.

We rather imagine the man of the family will welcome a kitchen cabinet which never needs the drawers planed down so they will close, and never needs call upon his ingenuity as a structural engineer and linguist to open a stuck drawer. He may even be pleased at the lack of bills for repainting every few years.

We most enthusiastically recommend that you examine the Youngstown pressed steel kitchen. Notice particularly the streamline design, the many features, such as a special sliding shelf for your electric mixer, flour bin, bread box and a cutting board that is right at your fingertips, but never in your way. We were impressed, particularly, with the little things like lining the cutlery drawers with battleship linoleum, the brass glides on the drawers and the drawer catch that really catches.

The sink cabinets are a piece of equipment to be really proud of. The thought which has been given to the design from both the practical and beauty standpoints is very evident. We understand several thousand housewives were interviewed to find out just what was required, and where, before the designing was started. So it's little wonder to us that Y.P.S. kitchens have the complete approval of the Good Housekeeping Institute and have even been seen in several recent movies as props in ultra modern kitchen sets.

By all means, check steel kitchens if you are building for tomorrow.

If any additional information is required on this or other subjects pertaining to remodeling, just drop us a line, Technical Editor, California Arts and Architecture—W. E. Ballard.

LIVELY INTEREST FOR EXHIBIT

Business groups representing many varied activities on the West Coast are taking a lively interest in the Pacific Heating and Air Conditioning Exposition, to be held June 16-20 in the Exposition Auditorium, San Francisco, under the auspices of the American Society of Heating and Ventilating Engineers. Inquiries received by the International Exposition Company, which is organizing the comprehensive display of new systems and equipment, reflect the importance that is attached to heating and air conditioning during the current upturn in building construction, according to Charles F. Roth, president of the management.

The nature of the information requested indicates widespread activity not only in industrial plants and public and private housing projects already announced, but also a heavy volume of new building and remodeling in prospect from individual sources, running many months ahead. This movement reflects the general business expansion induced by defense production and the tremendous aggregation of public works to which the entire coastal region has fallen heir. It is the counterpart of expanding employment at industrial pay levels.

Heating and air conditioning is essential in many of these new undertakings, while its general uses for comfort are spreading rapidly in many directions. It is vital to industrial operations where materials must be protected from contamination or processed under controlled atmospheric conditions. Among these are airplane factories, shops where fine instruments are produced and establishments where munitions are manufactured or stored. Air conditioning is equally useful in many of the more stable industries. The list includes: baking, biologicals, brewing, preparation of cereals, storage of drugs, eggs, fruit, and so on through several hundred items to the end of the alphabet.

Air conditioning is also essential to the welfare of the workers, promoting health and efficiency, not only in the new windowless plants, such as the Douglas Long Beach plant, but also in many occupations which must be safeguarded against the harmful effects of dust and fumes. The newer and even more rapidly spreading applications of heating and air conditioning are in the field of human comfort. Public auditoriums, theaters, hotels and hospitals were among the first to make use of tempered air for ventilation, but this use is now permeating the entire field of business establishments. Installations in restaurants, stores, and office buildings now greatly outnumber those in public institutions. Chain stores throughout the United States are estimated to have laid out more than $7,500,000 in air conditioning last year alone. This represents six per cent of the $126,000,000 modernization program, thirteen per cent of all new and remodeled stores having been air conditioned.

Retailing establishments in general, from department stores down to small specialty shops, have found that air conditioning contributes better preservation of stocks, more efficient sales personnel, and an improvement in patronage, often reflected directly in increased sales. Restaurants, for example, have experienced an increase of as much as twenty per cent in the average summer food purchase after air conditioning. Packaged heating and air conditioning units are now available in many forms and sizes, affording the widest flexibility in the selection of method and equipment, as well as in cost. The list begins with air conditioned and cooled or heated display cases and runs on through many combinations up to the complete, self-regulated air conditioning of large spaces, with centralized or unitary control of separate rooms, as may be required.

Many of the most modern developments in the field are to be revealed at the Pacific Heating and Air Conditioning Exposition for the first time. This will be the first display of its kind to be held on the Pacific Coast and space reservations promise good representation by eastern manufacturers, as well as by those domiciled on the Coast, several of which are operating in new plants.

Among products to be exhibited are: Air filters, draftless diffusers, humidifiers for offices and homes, temperature and humidity controlling devices, air flow regulators, safety valves, flame detectors for furnaces, electric and pneumatic systems for regulating the operation of remotely located machinery from the spaces to be conditioned, hot water heating appliances, window ventilators, window coolers, floor heaters, closet and basement heaters, and many others. One substantial group of exhibitors produces specialties for assembly and installation in other manufacturers' products. In this group are included instruments of control, including several types of thermostats, fuel, oil and coolant pumps, fan blades and blower wheels, ignition transformers, oil burners, and various kinds of instruments, valves and fittings.

Plans submitted by exhibitors reveal that the exposition will be highlighted by many animated displays, dioramas, charts, drawings, photographs, and other stimulating background material. There will be sample units in assorted sizes and types, complete model set-ups, working models, cut-away sections showing the arrangement and relations of internal parts and working models made of transparent material, demonstrating how the parts function under actual working conditions.

The exposition is of professional and business interest to architects, engineers, industrialists, executives, contractors in all lines of building construction, dealers in equipment and supplies, home owners present and prospective, managers of buildings and estates, renters of real estate properties, managers of offices, stores, and service businesses, especially those whose patronage is either sensitive or responsive to the comfort control of their surroundings.

An effective background for the exposition will be formed by scientific papers, reports of committees, and professional discussions presented at the summer meeting of the American Society of Heating and Ventilating Engineers and the annual meeting of the Heating, Piping and Air Conditioning Contractors National Association. These meetings have been planned especially for the benefit of members resident in the eleven western states, from which a heavy and thoroughly representative attendance is expected. Arrangements are also being made to stimulate attendance of members from central and eastern states, with travel and vacation inducements included, and a noteworthy gathering is in prospect.

During the entire exposition, engineers, contractors, executives, and others directly associated with heating and air conditioning activities will be admitted by invitation. Arrangements will also be made to place the educational advantages of the exhibition at the disposal of the public during stated hours on several days.

VENETIAN BLINDS *without cords!*

VENETIAN BLINDS now can be raised, lowered or tilted without cords, by the use of E-Z Automatik hardware. Available on new blinds — can be put on old ones.

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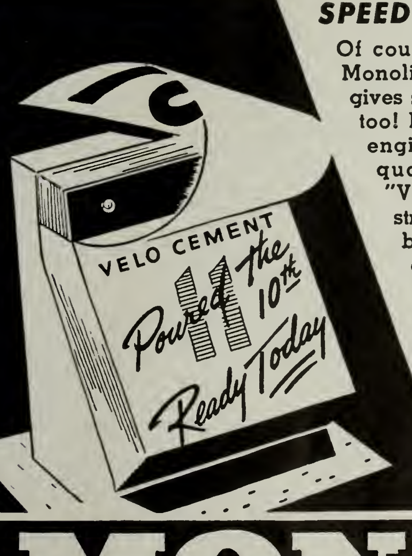

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Of course days saved are dollars earned, but Monolith "VELO" High Early Strength Cement gives speed with positive safety and ease of using too! More and more successful contractors and engineers want utmost density and waterproof qualities in their 24-hour concrete. That's why "VELO" gets the call for so many different construction purposes. It contains special properties, but no admixtures of any kind are used either during or after manufacture. "VELO" has greater tensile and compressive strengths at all ages... no undesirable expansion or contraction. It is highly plastic and easy to work!

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Planning to build or remodel? Buy furniture or accessories? Dedecorate? Or dress up the lawn and garden? The advice of the staff of CALIFORNIA ARTS and ARCHITECTURE is yours for the asking—no charge at all, it's a pleasure!

FILL OUT AND MAIL THIS INFORMATION BLANK

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☐ Brick
☐ Cement
☐ Concrete
☐ Doors
☐ Flooring (Hardwood)
☐ Flooring (Pine)
☐ Flooring (Tile and Stone)
☐ Glass
☐ Interior Woodwork
☐ Lath
☐ Lumber Preservatives
☐ Marble
☐ Painting
☐ Paneling
☐ Plaster Board
☐ Roofing (Tile)
☐ Roofing (Composition)
☐ Roofing (Slate)
☐ Shingles (Wood) (Tile)
☐ Stucco
☐ Wall Board
☐ Waterproofing
☐ Window Frames
☐ Wrought Iron (Gates) (Grilles) (Rails) (Lamps)

HOME BUILDING EQUIPMENT

☐ Air Conditioning Systems
☐ Awnings
☐ Bathroom Fixtures
☐ Casement Windows (Wood) (Metal)
☐ Dishwashers
☐ Electric Lighting
☐ Fireplace Equipment
☐ Garage Doors
☐ Hardware, Finish
☐ Heating
☐ Insulation and Sound Deadening
☐ Incinerators
☐ Kitchen
  ☐ Fan Ventilators
☐ Ranges
☐ Refrigerators
☐ Sinks and Drainboards, Metal
☐ Linoleum
☐ Mirrors
☐ Refuse Receptacles
☐ Shower Bath Doors
☐ Tiling (Bath) (Sinks) (Floor) (Wall) (Stairs)
☐ Wall Covering
☐ Water Heaters
☐ Water Softeners
☐ Weatherstrips, Metal
☐ Window Shades
☐ Windows

GARDEN EQUIPMENT

☐ Landscaping
☐ Lawn Sprinklers
☐ Tennis Courts
☐ Nursery Stock
☐ Garden Art (Statuary)
☐ Swimming Pools
☐ Garden Furniture
☐ Flagstone

INTERIOR FURNISHINGS

☐ Furniture
☐ Rugs and Carpets
☐ Drapes and Curtains
☐ Venetian Blinds
☐ Linoleum
☐ Cork Tile
☐ Rubber Tile
☐ Radios

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Information follows on the style, construction, size, and approximate cost of my house to aid in replying to my inquiry or transmitting same to those who can supply the desired information:

Style of Architecture....
Construction (Brick, Frame, etc.)...
Number of Rooms... ....Cost (Approx.)...
Date of Building (Approx.).....
I will ☐ will not ☐ require architectural service.
Name......
Street Address....
City.... ....State....

IMPORTANT: We can serve your needs best if you will check the classification to which you belong.

☐ New Home Builder
☐ Home Owner
☐ Modernizingonly
☐ Architect
☐ Student Architect
☐ Draftsman
☐ Contractor
☐ Building Materials
☐ Real Estate

DENNY WINTERS

CONTINUED FROM PAGE 11

had some personal business to attend to at headquarters of the Federal Art Project. While he went about his business, I found myself alone in a room in which hundreds of canvases were tucked in cubbyholes. I began pulling them out, to pass the time. I wasn't every excited until, by accident, I saw for the first time, paintings signed Denny Winters. I didn't know the name. I didn't know whether Denny Winters was male or female, young or old. But I got excited. Here was color—dynamic and vigorous color, applied with emotion and imagination.

So I have been watching Denny Winters. To my delight, I find that her painting, "The Gentle Rains," was among the best shown at the Pennsylvania Academy of Fine Arts Spring Show this year. I discover that her water color, "Rocky Mesa" was among the purchase paintings chosen from 10,000 submitted in the government sponsored competition. I learn that her lithograph, "Rape of the Earth" won the purchase prize at the San Francisco Print Show a few weeks ago. And I have made two trips to the Museum to see her "Flowersape" which, according to my notion, is one of the best things at the current exhibition of Los Angeles artists, although it is not among the awards.

Denny Winters is a young woman who studied in Chicago and since coming to California has responded to the vast spaces, the distant horizons and limitless skies. She has been here four years after exhibiting in the Middle West for five years. Her palate has brightened and been enriched, and there is greater breadth and depth to her canvases as her conceptions respond to this environment. Her work has character and strong integrity.

During the last year, Denny Winters worked with her husband, Herman Cherry, on the government sponsored pageant celebrating the 400th anniversary of Coronado's Conquest of New Mexico. Together, they reconstructed the Indian designs of 1540, painting them on costumes, ollas, ceremonial dance masks and Aztec headdresses. This work provoked a desire to go to Mexico, where they made many sketches in remote villages, and it will be interesting to observe the creative work that will evolve from all this travel and study.

BARTOK

CONTINUED FROM PAGE 22

music, of which he has recorded several thousand examples. Only within the last few years has his reputation as both composer and pianist made him a place among the greater names of music. At present, a defiant enemy of Nazism, he shuttles back and forth between New York and Budapest, regardless of dangers, playing, composing, teaching. Last season and this he has been making his music better known throughout this country by touring to give lectures and many concerts, including performances of his early *Rhapsody* and later two *Concertos* for piano and orchestra, his violin music with Szigeti and other violinists, his unique piano *Sonata*, and *Mikrokosmos*. He has also played with his wife, Ditta Pasztory, a new Sonata for two pianos and percussion and both played and recorded with Szigeti and Benny Goodman a work called *Contrasts* for violin, clarinet, and piano. His *Music for Strings, Celeste, and Percussion* and *Divertimento* for strings have both received distinguished performances. Two of his six quartets, the first and second, are recorded; all of them command the admiration of musicians and are slowly entering the permanent repertoire of chamber music. He has even received a degree *honoris causa* from Columbia University, like the employment of Stravinsky at Harvard or Schoenberg at University of California, Los Angeles, a rare example of the tentative appreciation of music by educators. With rare wisdom, Columbia has now supplemented this degree in a practical manner by establishing a fellowship for research in American folk music, to be carried out by Bartok in the manner that has already won him a foremost position in this field of scholarship.

For the amateur who tries to make good use of his hands the unique glory of Bela Bartok is that he has written much very simple music, from playing which the amateur can derive a large part of the same satisfaction that he gets from hearing other great compositions that are beyond his technical command. Whoever dedicates some of his spare hours to playing *Fur Kinder* or *Mikrokosmos* has left dilettantism behind him: he has become a musician. His reward will be more than surprise or pleasure, more than the esthetic: he will begin acquiring a positive and dependable keyboard technique. He will be finding out something of the future.

PETER YATES

PLANNING FOR THE REGION

CONTINUED FROM PAGE 23

sion of urban and interurban rail lines earlier in the century encouraged the scattering of population over a wide area. While the trains and street cars served these people no serious problem arose, but the greater convenience of the private automobile led to its replacing in great measure the rail lines. As a result, highways have become so congested and parking facilities so limited that people are turning again to rapid transit only to find that due to competition and lack of patronage the rail companies are offering service inadequate to meet the new demands. We find ourselves caught in a chain of circumstances that grows steadily more costly—it has been estimated that congestion in the Los Angeles metropolitan area costs motorists the staggering sum of $50,000,000 annually, and we may appreciate the economic loss to the citizens of San Francisco when we realize that 40 per cent of travel time in the central business district is spent in stops which average more than one a minute for each driver in peak hour traffic.

Certainly, this is a problem that affects everyone, both in loss of time and money, and in the higher cost of living. Certainly, too, it is a situation that will not respond to piecemeal remedy. What value is it to a city, for instance, to construct adequate traffic arteries if bottle necks exist just beyond the borders? Again, it is of little avail for a county to decide that a certain route is the logical one for an express highway if a neighboring county is encouraging growth and development in an entirely opposite direction. It is manifestly useless for the state to step in and construct new highways in open country if each city immediately moves over and appropriates the highway for a business street with the accompanying hazards of cars parking and turning and pedestrians crossing and recrossing the thoroughfare.

It is needless to continue with such examples. We are all too painfully aware of them. It is in the solution of problems such as these that the coordinating powers of a regional planning commission become not only useful but indispensable. Such an agency could make studies throughout all the cities and counties in a given region to determine the needs for highways, street and interurban railways, and terminal facilities, it could study population growth and trends to determine how these needs might be expected to change in the future; it could lay out long-term plans for improvements so that each new bridge, new street alignment or railway depot would contribute to an integrated transportation network; and finally it could, through zoning, setbacks, and future highway lines, protect the investments already made and substantially reduce those which will be necessary in the future.

The benefits of regional planning in solving the transit and transportation problem can be repeated in the case of water supply, sewage disposal, recreation development, soil conservation, and flood control, to name but a few of the problems that baffle our individual cities and counties.

In conclusion it should be pointed out that regional planning has evolved to fill a need not met by city, county, or state planning. Each of these last is limited by an artificial political boundary which seldom has any relation to the economic and social forces of modern life. Because it is responsive to these forces and is not hampered by political boundaries, regional planning is the most significant new development in the whole field of planning. It should be a challenge to those of us who take an intelligent interest in the welfare of our communities to know that the legal machinery for this valuable work exists now in our state government and will be put into action only as soon as there is compelling public demand.

ART

CONTINUED FROM PAGE 9

Shows which opened too late to be reviewed in this issue but which promise to be of interest: Recent work of Charles McKinley at Jake Zeitlin's Book Shop from April 2 to April 16. Charles McKinley, who has been identified with an up and coming group of young New Orleans painters, shows a group of drawings and freely brushed watercolors. The figure drawings in brush and ink are deftly conceived. Following this exhibit at Zeitlin's will be a show of watercolors and gouaches by Hazel McKinley from April 16 to

(Continued on page 46)

Residence of
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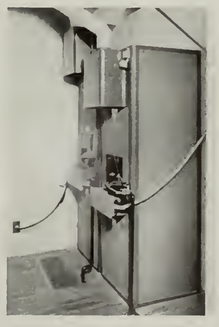

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ART

CONTINUED FROM PAGE 45

30. Hazel McKinley, well-known in England, paints charming landscapes and street scenes. She has a delightful sense of color, to which her swirling brush adds a gay, amusing touch. Her paintings, excellent decorations, are full of life and animation. Raymond and Raymond is presenting a retrospective exhibition of the work of Edward Biberman from the 7th to the 26th of April. Biberman, a well-known mural painter, is showing easel paintings selected from his last ten years' work. About a third of these have never before been exhibited. Included in the show are recently completed portraits of Katherine Cornell and Amanda Duff. A benefit for the American Rescue Ship Mission will open the exhibit on the night of April 6. P. S.

BUILDING FOR YOUTH

CONTINUED FROM PAGE 29

cordance with the most carefully studied and stimulating principles laid down by the N.Y.A. planning office in Washington under the progressive direction of David R. Williams, chief architect, whose earlier educational practice in Texas has constructively influenced an entire generation of young designers and craftsmen. Emphasis is justly placed on the material economy and simplicity of N.Y.A. structures throughout the nation.

Naturally, the conditions of the plot, the relation to the roads and communications, the climatic conditions of California require specific treatment of the project, which now receives a further almost symmetrical extension into the campus of the adjoining Polytechnical College. Two ribbons of dormitories stretching along the contours of the hill slope, wash rooms, laundry rooms and supervisors' rooms, a study hall, a mess hall with large fireplace and sitting space, kitchen and service quarters, and finally independent supervisors' family cottages and garages, constitute the space program of this project. It was executed by youth and dedicated by Mr. Burns last fall to the services of youth busy with most practical studies in the technical shops nearby.

While working on these N.Y.A. building problems I was deeply impressed by the all-around socio-economic significance of the broad N.Y.A. training program and its importance for a future generation of young men skilled and much needed in the various building trades and at the drafting boards of planners and architects. Aubrey Williams, administrator of N.Y.A., in a lucid lecture given in Los Angeles a short time ago, presented a striking analysis of the pressing vocational problems of youth throughout the nation, and he justly feels proud of the unusually cooperative spirit and sound training which such projects impart to young American people.

ARE YOU A PLANT SNOB

CONTINUED FROM PAGE 30

in the garden—a problem very much like buying an outfit. The hat may come from Panama, the coat from Scotland, the shoes from Florida, and the boutonniere from an Australian honey vine in your own backyard. It makes no difference. The important thing is whether the outfit suits its purpose. It would be little virtue and no satisfaction to know that a straw hat was made from California wheat if it were three sizes too large.

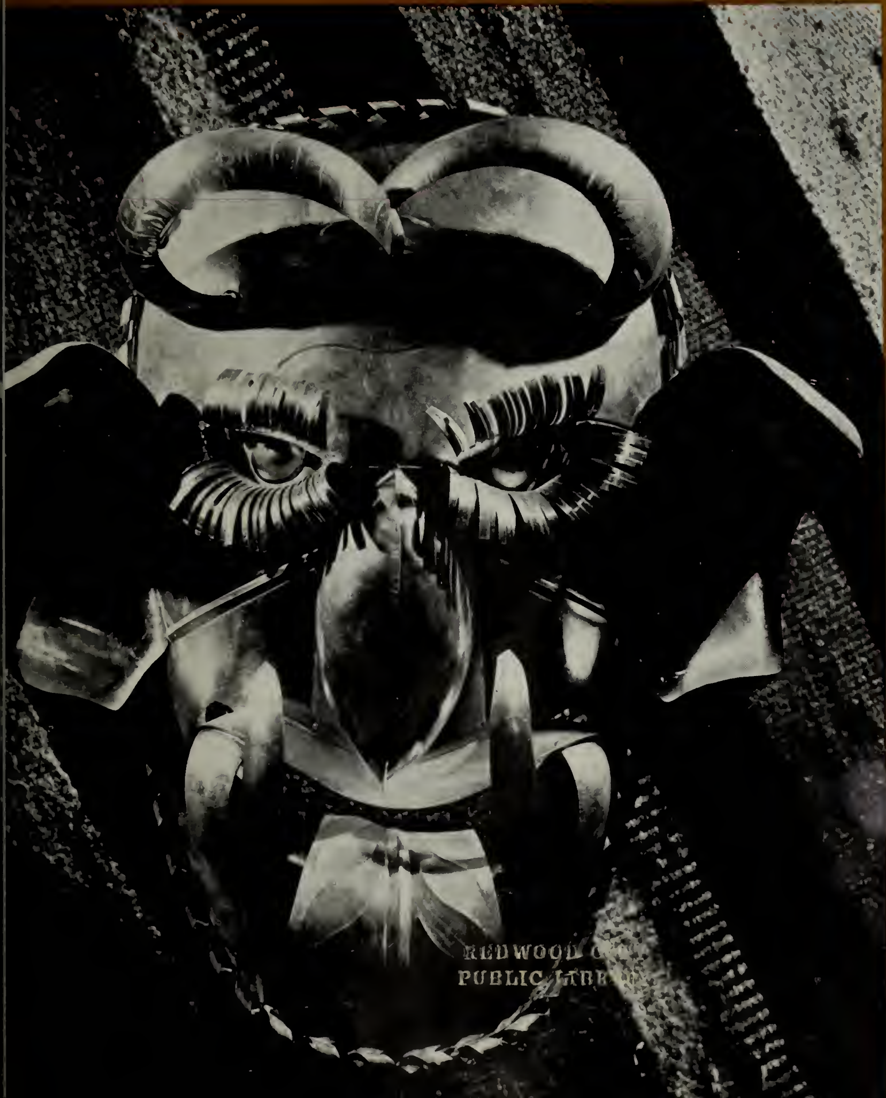
And yet, who hasn't seen a garden party of fifty ladies heap adoration on an assortment of cankerous weeds from the desert when a few purple plum trees and a eucalyptus might have given them a garden? garden?

MUSIC

CONTINUED FROM PAGE 7

The truth of the matter is, however, that a few recordings by the old Lener, made well over ten years ago, or by the now almost forgotten Capet group, and one of the last quartet, opus 135, by the Flonzaley, have never been surpassed, for all the improvement in sound technique, by any later issue. Connoisseurs, buying for the music, will do well to ask for these during so long a time as they may continue available.

California arts and architecture



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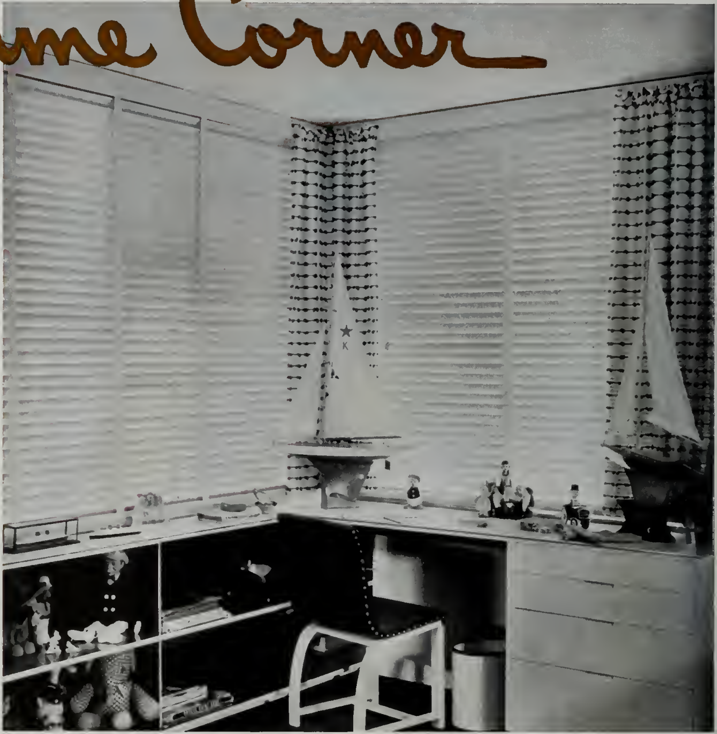

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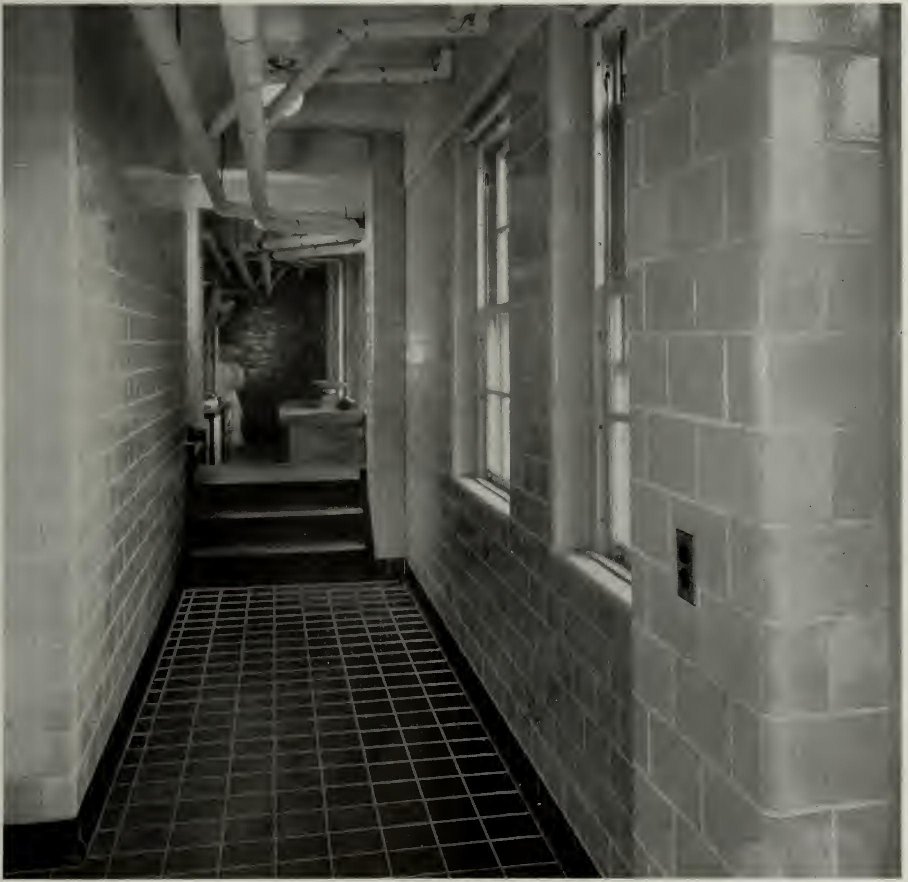

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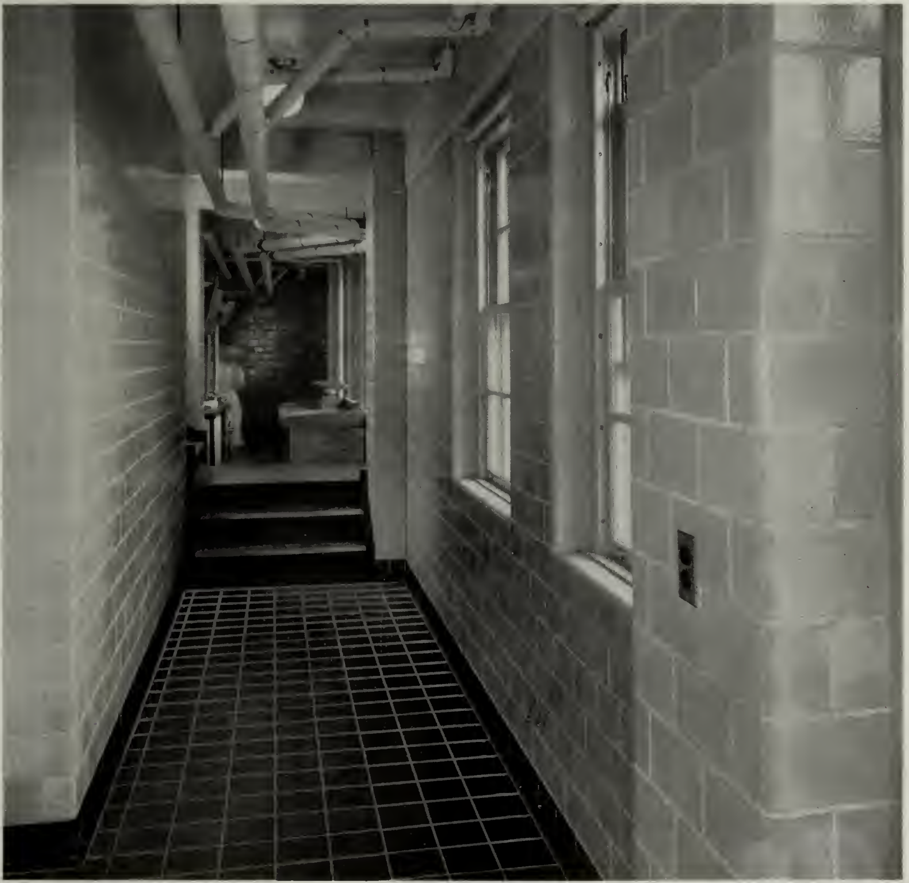

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ART

SAN FRANCISCO

The San Francisco Museum offers this month a large room full of commercial art, with layouts, lettering, color prints, original drawings, and paintings, including a painting of a pineapple bud by Georgia O'Keefe and a back-drop by Covarrubias; everything from idea to finished advertisement, culminating in a crescendo of twenty-four sheet poster complete with lattice frame and artificial grass plot.

There could be no more definite demonstration of the essential difference between commercial and fine art than to put this show, top-notch example of what it's sponsors label Art at Work, next door to the delicate, personal, sensitive output of Paul Klee, in the Museum's memorial exhibition.

Paul Klee's art exists for itself, an expression of the man who made it and of his adventures in feeling and seeing and thinking. It sells no apples; it fulfills its function by giving delight.

These pictures remind one at first of the work of children. That Klee, the sophisticated artist, the product of European culture, should work with the primitive symbols is not so strange as one might think. Psychologists say that we hold within us the impulses, the memories, the conceptions proper to the mental lands inhabited by children, buried deep beneath the concepts and the conventions of civilization. Here is an adult artist highly trained in the ways of the world, who has succeeded in peeling back the wrappings of tradition and of representational convention, meaningless from long misuse, until he approaches again the deeper layers of the mind, the place where the more primitive emotions are stored.

To see his pictures is like revisiting, as a mature person, a land known as a child but long forgotten and difficult to recognize, a still, mystic, emotional land.

Beginning with an etching printed in 1903, the meticulously done but extremely dissatisfied looking Virgin in a Tree, one can trace Klee's progress into this mystic world. His drawing becomes more and more abstract, his color more subtle, his design more imaginative. These later works have a great surface richness, achieved by means of texture, by mosaics of small color squares, by thin, delicate forests of tiny lines only perceptible at close range. These pictures are full of sexual signs, at times almost anatomical diagrams, the symbols of dreams.

Earlier in the month Frede Vidar had a large show, chiefly paintings in a series called The American Allegory, a strange mixture of Currier and Ives, surrealism and cartoonery. Almost every spot in the picture was an interesting bit of paint, a subtle or surprising color blend, but the complete picture generally succeeded in being jerky and uneasy—perhaps because of the conflict between virtuosity and anecdote.

In contrast the watercolors of Arthur Murphy were full of Oriental calm and the power of suggesting things not seen, as when a smudge evokes wooded mountains covered with mist, ranges and peaks and fog filled valleys; or when slanting lines make a pattern of rain in which a group of horses huddle, dripping. The few large oils shown were almost aggressively uninteresting.

Edward Hagedorn shows gouaches in the Art Association Gallery, mostly variations on the same theme: mountains in jagged accordion pleats with heavy black outlines and brilliant color, above a narrow horizontal foreground. Several of these mountains are volcanos with red and magenta eruptions, powerfully decorative like good child art. Interspersed with these are large nudes in design fragments somehow reminiscent of Edward Weston's bell peppers.

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rice, $2.50. Entered as second class matter January 28, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879.

Dick O'Hanlon's exhibit of small sculpture has several fine things, notably the animals carved from boulders, in which the form of the stone is retained, as in Buffalo, and Rabbit, and the small bugs and frogs cut roughly out of lava and serpentine. A small model of a bear mother and cubs, for a fountain, is well designed.

As to the annual watercolor show—it is becoming rather difficult to distinguish the individual from the school. There seem to be four widely practised ways of doing watercolors at present—one, in which sensitive color is arranged more or less arbitrarily and overlaid with pattern—the pattern of bricks, of shingles, of grass, of pebbles—very charming, very sophisticated, very well done. There is the style in which color is applied vigorously in broken areas with lots of white paper between, a style of vigor and virtuosity or messiness, depending on ability. There is the group which copies with more or less fidelity the appearances of nature; and the abstractionists.

Here and there a picture stands out sharply because it falls into none of these categories; but these are in the minority. All the things in this show are either good or mediocre. It would be a distinct pleasure to see, here and there, a few violently bad watercolors; as Heaven would probably be a more interesting place with one bright red sinner to point up the population.

D. W. P.

LOS ANGELES

Einar Hansen moves in to the spotlight at the Los Angeles County Museum this month to show some recent oils as well as work selected from his output during the last five years. This makes a colorful exhibit, since Hansen likes to paint large still lifes, figure studies and portraits, with a vigorous brush and palette knife.

Hansen makes an excellent portrait painter because he neither flatters his subjects nor forces them to fit a style, but goes after the character of each individual he paints. The painting of Spencer Tracy's son is a good example of his ability to catch the spirit and character of his model. His portraits are not only good likenesses, but more important, good pictures as well.

The show as a whole gives an impression of strength and vigor. One feels that Hansen has a good time with brush and pigment and pushes it around until he can make it behave. Although this rough and impatient handling results in some empty spots and unconvincing passages, Hansen usually succeeds in conveying a direct and complete statement to the observer.

Rubin, a painter who makes his home in Palestine, is showing recent work from May 7 to 31 at the Dalzell Hatfield gallery. Although he is well represented in Southern California collections, and is well-known as an exhibitor in New York, this is Rubin's first major exhibit in Los Angeles.

Movement, impasto and rich pigment characterize these new canvases of Rubin's. The landscapes are on the poetic side: olive trees shimmering in bright light, hills and sky fading in and out. More impressive than these charming landscapes are the figure studies and compositions inspired by Bible Stories. Rubin's use of movement is well handled in the "Flute Player" in which the very arabesque which winds in and out suggests the melody the young musician is playing. In all of his pictures, the artist makes design and technique play a part in creating the mood of his subjects. Thus the nervous energy of Sam Jaffe, the actor, is depicted in quick slashing brushstrokes. In contrast, the naivete of the "Little Girl from Venezuela" is suggested by direct, unaffected drawing.

Mexico, paradise for painters, was the subject of David Levine's recent exhibition at the Stendahl gallery. As more and more painters are turning south for their inspiration, we are becoming used to their bringing back work which is strongly suggestive of the masters of the Mexican movement. However, much as Levine may have been impressed by the work of the Mexicans, he has managed to keep his own personality intact and to continue his own way. He has come back with a group of watercolors, oils, drawings and

(Continued on page 41)

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OF MUSIC

SOME PIANO RECORDINGS: GIESEKING AND RUBINSTEIN

Piano recordings remains an unsolved problem. A good piano recording appears to be merely a fortunate coincidence of unpredictable events. Such fortunate coincidences are becoming more common and enable us to express some opinion of the pianists.

Two of the most inflated warhorses now pawing the keyboards are Walter Gieseking and Artur Rubinstein. Sold at their own estimation their worst art is a little better than anyone else's best. Indeed they are so sure of this that they do not fear to intimate through publicity and personal interviews that they are each quite capable of feats beyond the capacity of any other digital technician or athlete. So much may be true: Gieseking may be the world's greatest living pianist, the world's greatest Mozart player, the greatest living performer of Debussy. Undoubtedly he plays the little Schumann *Prophet Bird* better than any other pianist in my experience. As for Rubinstein: it may be true that the composition *Rudepoema*, written expressly for and about him by Villa-Lobos, the great Brazilian, is the most difficult music ever written for the keyboard. The art of Villa-Lobos is an ironic instrument.

What do they accomplish, these two traveling vaudevillains, the magician and the lifter of prepared weights? A certain amount of conscientious public pleasure, well rewarded—a dissemination of the classics. Is it a good influence? No.

If there is anything in creation that the art of music needs at the present time, it is modesty in performance, a reawakening of the direct musical experience. Such an experience can be obtained in concert halls; it can be obtained through recordings.

The direct musical experience is that experience during which the listener feels himself a direct participant in and often with the music. He does not listen to the performer; he listens to the music. No longer is he separated from the music; no longer does he merely appreciate it, remarking with more or less discrimination how well it is being played. For the direct musical experience unnecessary speed, unnecessary brilliance, unnecessary inflation of simple things, unnecessary pedantry in the speaking phrase are vulgarities and unmusical excresences. It is not that they alone among eminent pianists are guilty of such things; rather that they more noticeably than other pianists make a parade and boast of them. Like the solemn hack who vowed he could play a Hungarian Rhapsody in less time than Paderewski, they make a quality of what is without significance.

Nobody would deny that both Gieseking and Rubinstein are capable of making great music. In certain types of simple ornamental music, a Beethoven *Bagatelle*, a Debussy *Prelude*, the *Childhood Scenes* of Schumann, Gieseking is unexcelled. I have heard Rubinstein play a varied program with an unfailing intensity of experience.

But when the ornamental mannerism and pedantry of Gieseking descend upon a major work of Beethoven, the deep and opposed sculptural contours by which art establishes its finality of form and its significance become nervous angles and febrile delicateness, without meaning, only remarkable for the note by note distinctness and elegance of the playing. Gieseking as well as any man can snuff the flame of Mozart and renew examples of the high-speed finickiness of bad Bach showmanship. He plays the *Barcarolle* of Chopin like a liner looking through a fog. As for real technical difficulties: his pathetic engagement several years ago with the *Third Concerto* of Rachmaninoff reaffirmed the real technical ability, in regard to external difficulties at least, of Horowitz.

Bruno Usher has recently said of Rubinstein that he approaches the music of Chopin with the competence of a steamroller going about its business. To hear a Nocturne played by Rubinstein after hear-

(Continued on page 42)

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Write for Information

BOOKS

H. M. PULHAM, ESQUIRE, by John P. Marquand (Little, Brown & Company; $2.50) There was once a time when everything stayed put. H. M. Pulham, Esquire, hero and narrator of J. P. Marquand's latest, was moulded from childhood to fit this era. Then a Croat threw a bomb in Sarajevo (A. D. 1914), and after that nothing stayed put with the exception of H. M. Pulham, Esquire.

He went from Harvard to the wars (via a brokerage office), and came back a period piece. For a while, a girl named Marvin Myles threatened to streamline him; but Boston got him back, and thereafter the world continued to change while Pulham continued not to.

Marquand lets Pulham tell his own story, which was not such a good idea. To make his point, the author occasionally must pop in and wink over the narrator's shoulder; at which moments the humor becomes faintly Saturday Evening Post. Also, Marquand finds himself rather put to it to get Pulham to tell of his wife's philandering without himself suspecting it. The author handicaps a distinguished novel by using a narrative method destined for the second rate.

Pulham gets a start in life that is, for Hohenzollern days, utterly right. He is born in the right part of Boston's Back Bay area. His parents, while not *very* very, are at least very. He goes to the right preparatory school. At Harvard he is absorbed in the contented group of young men who are aware of no one but themselves, and of whom no one but themselves is aware. He is graduated (without distinction, of course) and turned loose to sell bonds. If Europeans hadn't started throwing things, H. M. Pulham would have slid through life in a comfortable groove, complacently sure that he was important in a world that actually wouldn't even have known he was there.

Returning from service in France, Pulham dallies in New York long enough to have one of those intense love affairs which to heroes of novels of the 'Twenties are as obligatory as a Mecca pilgrimage to a Moslem. Marvin Myles is the girl, and she does nicely at it. Pulham's friend Bill King gets him a job in an advertising agency. Bill King, through a classmate of Pulham's, has never had any high opinion of the right way of life. He is gleefully cynical, he is witty, he is diverting. He plunges ebulliently into the post-war current, he is a jump ahead of the contemporary.

When affairs of estate call Pulham back to Boston, he is eventually wangled into matrimony with Cornelia Motford, of his own Back Bay set. Marvin becomes a sentimental memory. Bill King eventually does some carrying on with Cornelia, but Pulham is too noble to suspect anything, and Bill and Cornelia, touched by his nobility, call the whole thing off.

Through these routine episodes Marquand reveals in Pulham a type habitually shown only in caricature. Marquand does not minimize his character's stuffiness, his lack of humor, his paucity of imagination. His intransigence, in a world of flux, makes him frequently ridiculous. But little by little you find that you like him while you laugh at him; that he makes out a better life than the brilliant Bill King. He has the odd New England ability to be stiff necked about himself and tolerant about others. He likes people—even Bo-Jo Brown, a gratifyingly merciless picture of the perpetual collegiate who never finds out that the football game is over.

You get to thinking about Pulham. He's a stuffed shirt, and he'll never set the world on fire; but he'll come in handy when we start yelling for someone to put out the blaze.

HOLD AUTUMN IN YOUR HAND, by George Sessions Perry (The Viking Press; $2.00) If you think you can't get your feelings worked up over a mess of garden sass, just read *Hold Autumn In Your Hand,* by George Sessions Perry. In fact, you'd better read it anyway.

It's about Sam Tucker, who knows how to wrest a living for his family from the Texas bottom land, from the streams, from the trees, from the bushes. His struggles focus in an attempt to get enough vegetables canned to keep his two children from a recurrence of pellagra during the coming winter. He wins out, and you take your hat off to Sam Tucker as a man who can return life's toughest serve.

(Continued on page 42)

The Fable of the Two Squirrels

Once upon a time there were two squirrels who had taken apartments in adjoining trees. Their names were Mr. Hasty and Mr. Tasty.

When the nutting season opened, Mr. Hasty dashed around like mad all day long with his cheeks full of nuts. Mr. Tasty didn't seem to work nearly as hard. He would sniff each nut critically—look at it from all sides—heft it in his mouth. Once in a while he would find one that exactly suited him, and only then would he store it away.

In no time at all Mr. Hasty had his storeroom full. He sat on a high branch, watching his neighbor still poking around, and said to himself, "You mark my word, before the Winter is over that fussy Mr. Tasty will be over here borrowing nuts."

But he was dead wrong. It worked out the other way.

What happened was that most of Mr. Hasty's nuts were wormy, and a lot of them were nothing but empty shells with the kernels all withered up.

Mr. Tasty didn't get his hollow filled till snow flew, but what he had were *The Nuts.*

Moral: Buying furniture is no gamble at Sloane's. You know what's inside the shell. You know you won't start right in re-gluing the joints, planing down drawers, retying springs and stuffing back the padding. The furniture you buy at Sloane's will cost you little or no more; you'll always be proud of it—and so will your grandchildren.

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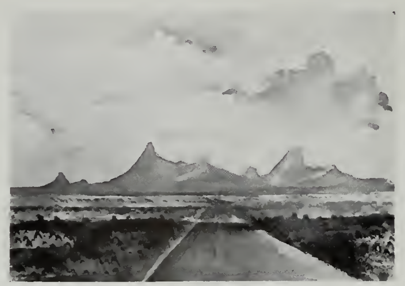
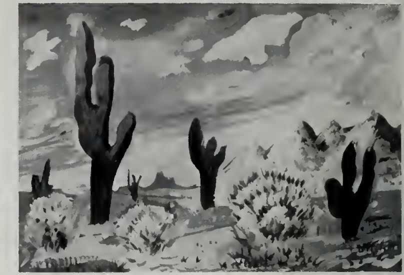
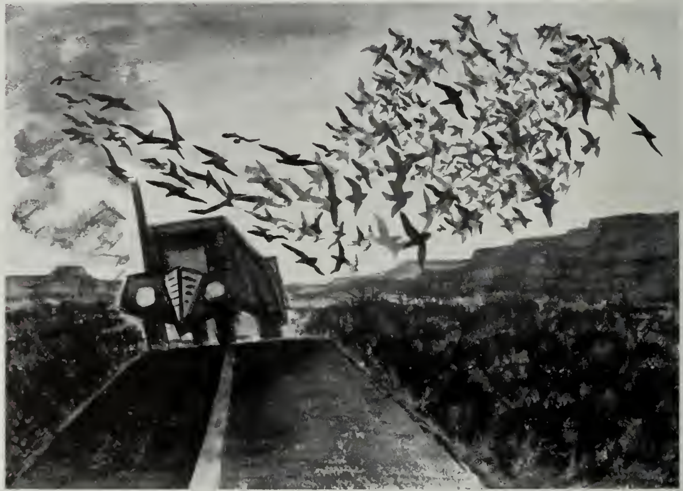

INTO THE MOUNTAINS


THREE SAGUAROS

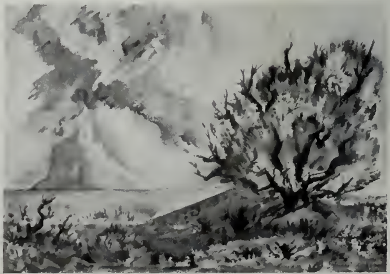
Paintings by Palmer Schoppe


FLIGHT

PALMER SCHOPPE is one of a group of young California artists who base their creative activities upon a thorough knowledge of the craft of painting. Their objective in art is to express ideas clearly and dramatically. The subject matter is American—not the consciously chosen American scene as an external thing merely to be represented, but rather an innate, intuitive feeling for people and the flavor of places. Schoppe's careful study has given him an exceptional knowledge of pictorial design, and his teaching experience has helped him to organize his technical equipment and clarify his function as an artist.

The group of water colors and gouaches, which are now being shown at Raymond and Raymond Galleries in Los Angeles, constitutes his first important exhibition. Personal observations and reactions to the special colors, movements, scale, and textures of desert forms and space are finely synthesized and expressed in terms of first-rate pictures. His deep understanding of the close cooperation necessary between subject, medium, and artist makes these not only excellent pictures but even more important rare, excellent desert pictures.

BELOW THE BRUSH



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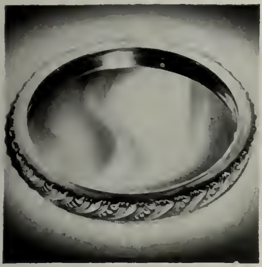

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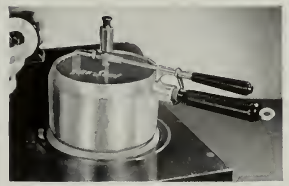

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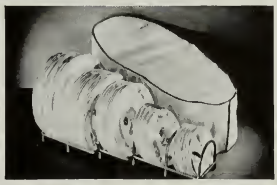

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THEATER

Next to articles on the pro and con of the dying state of the theater, Saroyan the Playwright and Man is probably the most discussed subject in the acting world.

That is as it should be. The Elmer Rices can take indignant exception to critical commentaries. So can the Maxwell Andersons. And all the rest of the accepted writers for the stage. But not Saroyan. The very second he does take up arms in his own defense and try to justify his thoughts and their form of presentation his doom will be sealed. Hollywood will hire him. He'll marry and divorce a movie star or two. Everyone will understand his plays.

So far Mr. Saroyan's attitude towards critics has been exemplary. Despite his smug superiority he seriously accepts all criticism. He even thrives on it.

We understand Saroyan. (During the long time it took us to find that out we alternately damned, praised and blasphemed.) The process began two years ago with the premiere of *Time of Your Life*, and has just ended with our second viewing of that play during its recent coast tour.

Originally we liked the play but had to admit (privately, of course) that we weren't too sure what it was all about. *Love's Old Sweet Song*, our second Saroyan adventure was easier to take. We were sure then that the author was repeating himself and saying that man has a tremendous need for the love of man. Again with his world premiere of his latest effort, *Across the Board On Tomorrow Morning*, the brotherhood of man seemed to be the theme.

So with the prospect of seeing *Time of Your Life* again we found ourselves arguing passionately with dissenters and those who "don't like the plays because they don't know why they like them" (Saroyan' words). The closest we got to winning in these verbal disputes was the grudging concession: "All right, so he does say that man should have a greater love for his fellow man, so what. Is that anything new? Is that all the guy has to say? Is that in itself so damn important?"

Squelched and in a turbulent state we went to the theater. For two hours we sat and watched Life at Nick's Pacific street saloon in San Francisco. Characters more typical than the real thing went through the business of wrestling with their personal problems. The lovesick young man who has difficulty telephoning his girl; the boy with the one-track mind happily absorbed in a pinball game; the piano player and the dancer who beg for a chance to perform in Nick's dive; the braggart Kit Carson who never does get around to telling about the time he made love to a midget weighing thirty-nine pounds—all these and many others go through the motions of trying to live happily while Eddie Dowling as Joe, the philosopher, buys newspapers and liquor and toys. The toys he buys are for Kitty, the prostitute, who is in love with Joe's helpless loafer pal. Toys are, Joe explains symbolically, designed for human happiness "a noble gadget—infinitely nobler than any other I can think of at the moment."

All this is very sad to watch. Why, we don't know. Maybe it's because it is all too simple a picture of how easy it could be to live and cope with the problems of love and economics if we only knew it. Maybe it is because we are puzzled by the poetry and confusion of living. Maybe it is sad because it all looks so simple and yet we as an audience know it isn't at all. Even Saroyan admits it when he introduces Blick, the vice squad detective, who is one of those rats who hurt people for no good reason. Blick is one of those righteous people who want to change things to conform with their ideas of right and wrong. And of course all he does is make trouble. Krupp, the cop has to do things that he doesn't like:

"I think we're all crazy. Here we are in a wonderful world full of wonderful things—here we are—all of us, and look at us. We're nuts, we're crazy. We've got everything but we always feel lousy and dissatisfied just the same."

But Officer Krupp's lament doesn't change things. Blick continues his purity campaign. He tries to arrest Kitty, beats up the negro piano player and threatens all who object to his actions. The play is ended with braggart Kit Carson shooting Blick.

(Continued on page 38)

Notes in Passing

• Comes now the Spring of the year in a world still busily intent upon blowing itself to pieces. Sardonic commentators open their paragraphs with whispy bits about the first crocus pushing up its innocent little head outside Mr. Schikelgruber's window, or dwell pointedly upon the fact that the pines of Rome are a'whistle with the songs of nesting birds.

It's all a pretty little adventure in sadly obvious irony, but somehow, as the whirlwind gathers force, and catastrophe, instead of prosperity, lurks around every corner, our mind persists in going back to the beginning. The present madness does not shock us as much as the criminal neglect and contemptible compliances of the boys in the back room who should have been doing something about the darkness that has come over us when it was still a small menacing spot on the horizon.

Of course, like everyone else, we live within the limits of our own small concept of time and each day we are jolted into misery by the headlines even though we know that they are doctored to sell papers faster and raise our blood pressure higher. We could wish that the nation's news organs would consider the obligations that go with the precious freedom of the press and realize that what is going on is not a tabloid murder staged for the benefit of their stockholders.

• In a few months Roland McKinney will give the public a regional planning show that should jolt everyone who sees it into an immediate consideration of the local future and what can be done about it. It is hoped that the average citizen will be able to see and intimately identify himself with the problems that arise from bad and stupid planning in the areas in which he lives and works and has his pleasures.

The object, we suppose, will be to help everyone realize his responsibility for in the goodness or the badness of things like traffic systems, working and living areas, recreation facilities and those countless things that man builds upon the earth to ease (but in most cases to obstruct), his way through life.

In all cases of badly organized regions, the real villain in the piece is public apathy, which is, of course, very useful to those venal promotions that blight one area after another in pursuit of bank balances.

A sense of public responsibility is a difficult thing to arouse, especially when it has to be done with maps and graphs that spring from the minds of earnest souls who solve life problems for the masses on paper and become furious when they are not understood.

Certainly a well organized and positive movement on the part of an intelligent and informed citizenry is the best expression of action under a democracy. People have an amazing ability to move forward if they are allowed to see and to feel and to understand the facts that condition their lives. Given a free mind and the right to choose, the future is safe in the hands of those who are destined to live it.

People do not live in slums because they prefer slums. People do not prefer ignorance when they are given an opportunity to educate themselves. People want and need and will use everything created for the good life if they are given an opportunity to understand it. That's why it seems very important just now that the people are to be given an opportunity to see what has happened in their immediate physical world and to understand what *can* happen if they want it badly enough.

Our guess is that they will want it very much and only lack the full knowledge that it is theirs for the asking, always has been, and by the grace of their own good will toward one another, always will be

• Martha Deane and Robert Lee of the University of California at Los Angeles are now preparing their *Dance Recital for 1941* which will be all whipped up and knitted carefully together for presentation in May on the 15th, 16th, and 17th at Royce Hall on the University Campus. It is well worth anyone's time to worry one's self and best friends across the lawns and up the steps and down the walks to the box office. For those who get lost in the pilgrimage, we understand, the University officials will send out dog-teams.

The Recital will be divided into three groups, each treating a different theme. Beginning with South American folk dances, the Recital will trace the characteristic dance movements beginning with the very primitive and ending with the extremely modern.

The second group will present interpretative dance through various phonographic recordings including the overture to *Die Fledermauss*, *Night Soliloquy* by Kent Kennan, and four other symphonic orchestrations.

The third and last part of the program will be given over to a dance interpretation of an original script, *Pecos Bill.* It seems that Pecos Bill was a western cowboy very much in the Paul Bunyan tradition. The dance is to be accompanied by the voice of a commentator.

Personally, we can get very excited about what is happening under the steady hand and imaginative eye of Martha Deane. Around her, there is developing an amazingly fresh and original group of people who are shaping the modern dance into a broad interpretative adventure. The fine balance, excellent taste, and great good sense of these presentations have become a source of pride and excitement to all those who have been bored to death by the smug, academic ,and often, chi-chi approach to the dance as one of the creative arts.

• A new story that tickles us concerns a telephone call to one of the most exclusive of all New York hat shops specializing in nothing less than bonnets at one hundred and twenty-six dollars with nine cents tax.

Would they, said the voice on the phone, please send twenty or thirty hats for selection by Madame C., a French lady bearing the name of a great perfume family? The gent, speaking for the hat shop, was pretty much annoyed by the request and, sitting high on his dignity, he reminded the caller loftily that this was "so and so's" and definitely *not* Gimbels—they were not in the habit of *sending* hats anywhere. *Most* people came and *got* their own hats, and felt pretty grateful about it.

The voice suggested, in that case, he must speak to Madame. Came the explosion of that irate lady, who screamed at the top of her lungs that the biggest and best houses in Paris felt privileged to send her whatever she cared to see. The little man rushed into a huddle with the management. It was decided that in just this one case they could make an exception. After all Madame *did* have a big name, *would* be a prestige customer, and so forth, and so forth.

So the *best* salesman and the *best* model and thirty or forty of the *best* hats made their pilgrimage to the Sherry-Netherlands where they found Madame not just a part of, but the entire seventeenth floor.

Salesman, model, and hats trekked through halls, drawing rooms, reception rooms, dining terraces, and ended breathlessly impressed, in what was called the "fitting room:" A little cavern, done in mirrors, and seventeen miles across as the crow flies.

There they encountered Madame.

The dainty model sat down. The salesman lifted a milliner's dream from its little plush coffin—and Madame screamed and snorted and gave off living fire. Never had she seen anything so too, too horrible. In Paris, she would not let her *cook* be seen in such an atrocity.

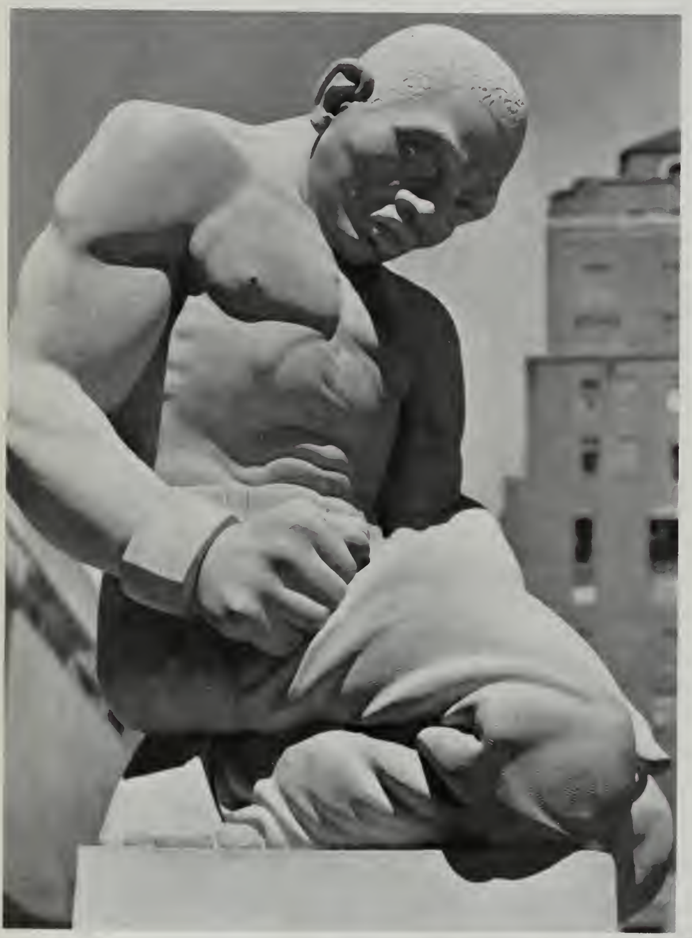
She swooped on the model, snatched at the hat and threw it, crumpled and bleeding, on the floor.

The little man tried again. Ten times he tried. Ten times Madame flew into a rage, snatched at the head-gear and tore it to pieces. The model sat stiff with terror. The little salesman was dying. Twelve hundred and sixty-two dollar worth of his best models lay like dead butterflies on the floor.

Madame raged and shrieked, huffed and puffed, then collapsed into the arms of the astonished model, crying pitifully, "Oh! My dear, you will never know what a terrible thing it is to be a refugee!"

Helene Sardeau

Donald J. Bear evaluates a fine artist at work in California



The slave

ADDED to the constantly growing list of new creative artists making their appearance in Southern California is the name of Hélène Sardeau, well-known American sculptor. Last year, after an extended trip in Guatemala and Mexico, Hélène Sardeau and her famous painter husband, George Biddle, established residence in La Cañada, having formerly resided at Croton-on-Hudson, New York.

Since coming to California, Hélène Sardeau has been doing an interesting series of studies in terra cotta and has also been cutting directly in stone. As a craftsman and artist, she is extremely versatile and approaches her subjects in a variation of media. She is the antithesis of the glib and the clever in the superficial technical sense, and each piece that she models or carves is produced through a sensitive realization of slow, thoughtful and deeply human feeling.

She says "sculpture should have organic quality in the truest architectural meaning. It should grow from the earth. It should take life which is sprung from the inner core of the conception, and the inner core of its physical structure. A personal technique is as personal as one's emotional reactions, but after discipline the technical approach comes almost as a matter of reflex." Among her best known works, the monumental lime-stone figure of "The Slave" in Fairmont Park, Philadelphia, and the formal but tender interpretation of "Saint Joan" verifies the full realization of her aesthetic conviction.

One feels that each work expresses the tension of dynamic power according to the emotional content implicit in the subject matter. For example, the aforementioned monumental figure "The Slave" reveals the tragedy of the Negro, and also results in a truly magnificent portrait. "Saint Joan" is a precise example of Sardeau's lyrical handling of formal and architectural qualities in sculpture, and here she has given play, but with restraint, to a variation of values which are imaginative and human in a most subtle, intrinsic way. One feels throughout that there is a certain time element in each figure—that Hélène Sardeau abstracts a moment of life, but this moment is held and registers the fullness of its complete processional.

(Continued on page 38)

Imandt

Kneeling figure

Imandt

Hess

Joan of Arc

Mother and child

McKillop

Girl's head

Negro spiritual singer

JUBILEE

Sam Hume announces very special events for May

OVER a thousand participants, supported by the entire community, have been organized to present the great Festival which will be given in Berkeley's Greek Theater during May and June, commemorating the seventy-fifth anniversary of the city.

A notable aspect of the community effort is the opportunity it will give for a number of ambitious young people to work with established artists like John Charles Thomas, Elena Miramova, Lois Moran and Gilmor Brown and under the distinguished direction of Dr. George Altman, Barbara Horder, Walter Herbert, Arthur Fleischer and Nicholas Goldschmidt.

Opening the series—which will be held on six Sunday afternoons starting May 4—at three o'clock precisely will be the oratorio *Elijah* with John Charles Thomas as the guest soloist. The Claremont Oratorio Society, including 300 voices, the Berkeley High School Girls' A Capella Choir and the Festival Orchestra will support the soloists. The entire production will be directed by Lawrence Reeder.

We are fortunate in having for our second production the San Francisco Opera Ballet, with William Christensen as director and choreographer. This brilliant young group will appear for the first time in the Greek Theater on Sunday afternoon, May 11. A program of three ballets will be presented: *In Old Vienna, Romeo and Julet,* and *Chopinade.*

On Sunday, May 18, we will present a special new English version of Offenbach's gay travesty of the private life of the gods, *Orpheus in the Underworld*, which is being given its first western production since it was the Christmas attraction at the Tivoli in San Francisco in 1905. Vera Schwarz, who made her California debut in Los Angeles recently, has the leading role; former chief conductor of the Vienna Volks-Opera, Walter Herbert, now a member of the Mills College faculty, will direct, with Arthur Fleischer as stage director and Nicholas Goldschmidt as chorus master.

In connection with *Orpheus*, a special feature has been added to the Festival program. For the benefit of the students of the Bay Area, a Saturday matinee performance has been scheduled for May 17 (Saturday). In pursuance of the Festival's educational objectives, two other Saturday matinees will be offered, *Saint Joan* on May 31, which will be free to California school children, and *Twelfth Night* on June 7.

Bruno Walter, the eminent conductor, will lead the San Francisco Sym- *(Continued on page 40)*

Music you must hear!

Saturday, May 24, 1941, afternoon at 4:00, evening at 8:00—Modern Music Festival, presented by the Cathedral Choir of the First Congregational Church of Los Angeles under musical direction of Arthur L. Jacobs

DAY

Hindemith, *Trumpet Sonata*
Charles Ives, Hawthorne *movement from the Concord Sonata*
Bartok, *Bulgarian Dances* from *Mikrokosmos*
Poulenc, *Organ Concerto*
Two contemporary choral works

NIGHT

Roy Harris, *Choral for string sextet*
Sowersby, *Chaconne for tuba and piano*
Holst, two *psalms for chorus and orchestra*
William Schuman, cantata, *This is Our Time*

EVERYBODY wants publicity. Some deserve it; some don't get it. Here, in the most noticeable way that we can give it, is free publicity for what is perhaps the most effective musical organization in the West.

The Choir of the First Congregational Church of Los Angeles—it calls itself a Cathedral choir, but don't pay any attention to that—is not the same choir it was when John Smallman first brought it in a big way before the public, seven years back. The personnel is changed; the organists are changed; John Smallman is dead. But what began then, though sadly changed, was too well made to fall. Last fall the choir opened the season with its seventh annual, two-day, four-concert Bach Festival. This spring it is winding up the season with its third annual, two-concert Modern Music Festival. During the interval it has carried on its perennial routine of *Messiah*, Brahms *Requiem* or Mozart *Requiem*, organ concerts and recitals, Easter Festival, as well as doing its regular duty by the church services.

Back in the days, seven years ago, when I was musically a little fellow—I heard my first symphony in '29 and wondered what the hell—I was quite aware of the fact that nobody in the world had so complete an understanding as I did of the music of John Sebastian Bach. At this time John Smallman and the Cathedral Choir announced the first, or perhaps it was the second, of their Bach Festivals. Full of enthusiasm, and armed with my india-rubber discrimination, I attached myself to the man, the musicians, and the Festival like a cur dog to a crowd. I wanted to be there; I wouldn't be shooed; and I wanted everybody to know how much I wanted to be there.

Presumably, I wasn't then and certainly I am not now the only one who has ever felt this way about the Bach Festival. The big church—Cathedral—at first half empty, year after year became more crowded. Performances, at first dutiful, became steadily more inspired. For me there were two great moments.

The first came in the middle of the Art of Fugue, played by Buhlig and Kuhnle. During the intermission the baskets had been passed, the collection counted: it was not enough. Smallman came out. "Ladies and gentlemen," he said—or words to that effect, "the collection has been taken; it is not enough. We are going to pass the baskets again. If we don't raise enough money to pay our performers, the concert cannot go on." The baskets were passed; the Festival met expenses. Since then it has never failed.

The second came when John Smallman agreed with my insistent demand that the B minor Mass is a sacred, not a concert work, spired like a church, with the *Sanctus* in the middle; it must be sung like that. To put the *Sanctus* at the end, as a rousing finale, is an artistic and spiritual, shall we say, ambiguity. Granted that the work is long; granted that to sing the three great choruses, *Sanctus*, *Confiteor*, *Hosanna*, in succession taxes any chorus to the limits of its endurance. That's the way it is, the way it should be, has to be. John Smallman saw it that way, put aside excuses, and it was done The last two performances of the Mass under his direction, despite brief cuts, were complete in shape, complete in spirit. They were perhaps the two greatest musical performances that have ever happened in Los Angeles.

Then John Smallman died, where he belonged, conducting his choir in the Christmas performance of the *Messiah*.

The choir came to pieces. Most of us looked for the end. Arthur Jacobs came out from the East to take the place of Smallman; the Bach Festivals continued; but it would never be the same. Yet year after year as we went back, dutifully, we saw the big church filled. The best musicians in Los Angeles were there; but what was better than musicians, the place was full of kids, high school kids, junior college kids, and younger, who came in enthusiastic groups and by themselves. Something had been established; this great music was appealing to a crowd many of whom never attended the big, publicised, subsidised performances.

Opera always draws its crowd from society; and every city should support a symphony orchestra to go the round of the classics. But it isn't this tin-cup, subsidized musical routine that makes a city musical. What must be there is real enthusiasm, the feeling in each one present that he is part of the thing itself.

John Smallman started it; now Arthur Jacobs is carrying it ahead. To the Bach Festival he has added the Modern Music Festival. Every year music of our own time, some of it never before heard in Los Angeles, is offered with the same enthusiasm that made the Bach Festival.

The first year the crowd was small, discouraging. Last year the crowd was reasonable. This year—well, I don't think it can fail.

As for the program this year, look at it. Not just one American composer politely stuck on to a program of music by Frenchmen, Russians, Germans, Hungarians. Instead, four great Americans, the major part of the music, to whom are attached for reasonable variety one German, one Frenchman, one Hungarian, one Englishman.

Who are these great Americans? They are great; they are not window-dressing. The music they have composed is a part of the great music of the world. Three of them—Harris, born within a buzzard's view of the Congregational Church, Sowerby of Chicago, Schumann of New York,

(Continued on page 38)

ARCHITECTURE

ALL architects interested in contemporary work get the same feeling when they pick up a foreign publication. That the only place where modern design is really appreciated and understood, where an enlightened administration makes experiment and progress possible, is abroad. Only after many years of friendly contact with architects on the continent of Europe and long hunts over the face of it in search of their work, I learned the fallacy of this idea as applied to the Old World.

In spite of this disillusionment I retained a half-wishful belief that America would realize the promise its publications held out. That because of its youth, its courage, its technology it would prove to be the vast uncompromised exception. I hoped that the ball which had been tossed across to Europe by Sullivan and Frank Lloyd Wright had been hurled back by the European pioneers of the new movement with sufficient vim to leave no doubt as to its real character. That on arrival I should find it a baseball being pitched gloriously into the future to the plaudits of the multitude. Frank Lloyd Wright's genius continues vigorously but he plays alone. Otherwise I found a trembling notchball team playing to empty benches.

Americans are apparently a very romantic people about art generally and architecture in particular. Public reaction to contemporary design which is not directly identifiable with unadorned engineering or streamlined industrial products is as obstructionist here as it is elsewhere.

I learned this after I had seen a map published in one of the numbers of *Twice a Year*. This map of outstanding examples of modern architecture in America is composed of dots, each representing an individual building. It shows a close cluster of dots around New England, thinned out a good way south along the Atlantic Coast, another cluster in the northern Middle West, almost a complete blank all the way to the Rockies, in spite of the development of towns like Houston, and then once more two formidable clusters centered on the Bay Area and Los Angeles.

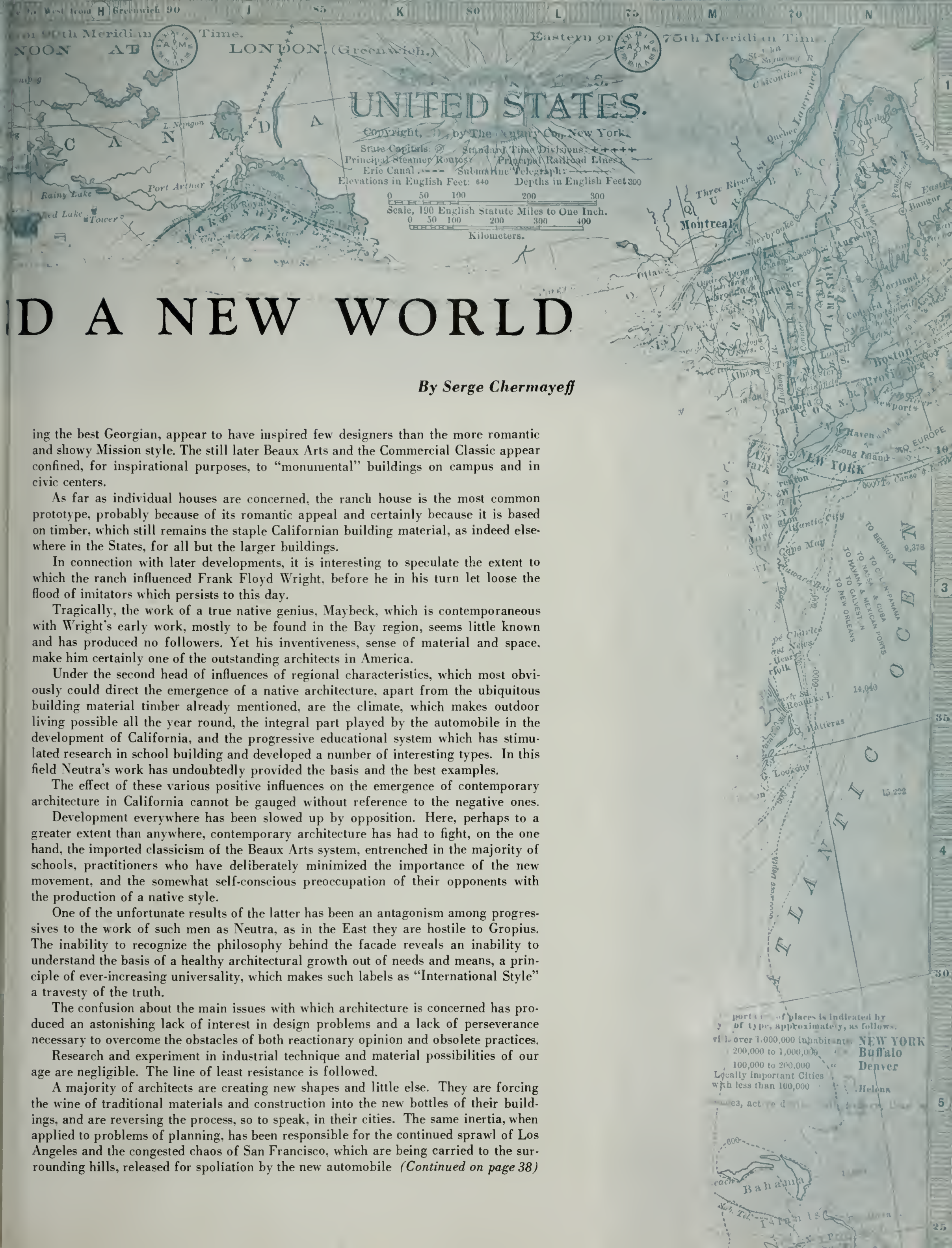
The number of the western dots represents a surprisingly large percentage of the total. This numerical weight recalled the astonishing preponderance of work from California, illustrated in the American architectural press.

I came to see it at first hand and to try to make a fair estimate of what all those dots on the map, the plans and pretty pictures in the magazines really added up to.

Whether it is because the relative remoteness of the West has continued its feeling of self-reliance or because the prevailing view in America is that the future development of a sane architecture must be a regional one, I kept on meeting with the claim, both in and out of California, that this was precisely what California was doing.

Obviously, any positive regional or local characteristics in a contemporary architecture could spring from two sources: either from an eclecticism which draws on local historical precedents, or through a clear view of contemporary needs and possibilities, which are translated into a real indigenous "from the ground up" architecture.

Under the first head come the Spanish Missions, the Californian ranches of the early 19th Century, among which is to be found the noblest building in California of any period—the Vallejo farm near Sonoma—imports from New England and finally the Victorian, which in San Francisco produces a curiously satisfactory blend of merchant pomp and ship's-carpenter simplicity. This last and finest tradition survives only in house backs. The fronts have long been mangled beyond retrieve by the romanticism of the speculative builder. These noble backs of a real building tradition and the few isolated buildings of the same school scattered up and down the Coast, recall-



D A NEW WORLD

By Serge Chermayeff

ing the best Georgian, appear to have inspired few designers than the more romantic and showy Mission style. The still later Beaux Arts and the Commercial Classic appear confined, for inspirational purposes, to "monumental" buildings on campus and in civic centers.

As far as individual houses are concerned, the ranch house is the most common prototype, probably because of its romantic appeal and certainly because it is based on timber, which still remains the staple Californian building material, as indeed elsewhere in the States, for all but the larger buildings.

In connection with later developments, it is interesting to speculate the extent to which the ranch influenced Frank Floyd Wright, before he in his turn let loose the flood of imitators which persists to this day.

Tragically, the work of a true native genius, Maybeck, which is contemporaneous with Wright's early work, mostly to be found in the Bay region, seems little known and has produced no followers. Yet his inventiveness, sense of material and space, make him certainly one of the outstanding architects in America.

Under the second head of influences of regional characteristics, which most obviously could direct the emergence of a native architecture, apart from the ubiquitous building material timber already mentioned, are the climate, which makes outdoor living possible all the year round, the integral part played by the automobile in the development of California, and the progressive educational system which has stimulated research in school building and developed a number of interesting types. In this field Neutra's work has undoubtedly provided the basis and the best examples.

The effect of these various positive influences on the emergence of contemporary architecture in California cannot be gauged without reference to the negative ones.

Development everywhere has been slowed up by opposition. Here, perhaps to a greater extent than anywhere, contemporary architecture has had to fight, on the one hand, the imported classicism of the Beaux Arts system, entrenched in the majority of schools, practitioners who have deliberately minimized the importance of the new movement, and the somewhat self-conscious preoccupation of their opponents with the production of a native style.

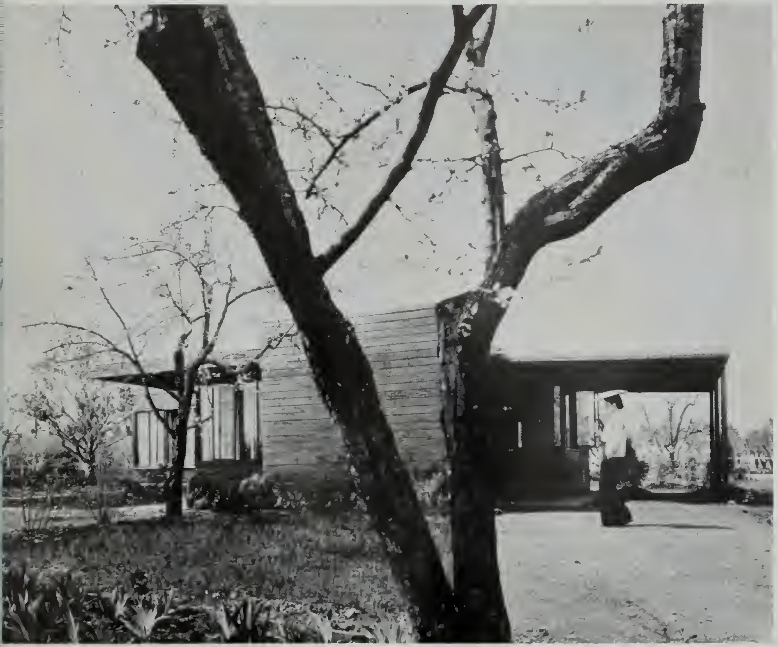
One of the unfortunate results of the latter has been an antagonism among progressives to the work of such men as Neutra, as in the East they are hostile to Gropius. The inability to recognize the philosophy behind the facade reveals an inability to understand the basis of a healthy architectural growth out of needs and means, a principle of ever-increasing universality, which makes such labels as "International Style" a travesty of the truth.

The confusion about the main issues with which architecture is concerned has produced an astonishing lack of interest in design problems and a lack of perseverance necessary to overcome the obstacles of both reactionary opinion and obsolete practices.

Research and experiment in industrial technique and material possibilities of our age are negligible. The line of least resistance is followed.

A majority of architects are creating new shapes and little else. They are forcing the wine of traditional materials and construction into the new bottles of their buildings, and are reversing the process, so to speak, in their cities. The same inertia, when applied to problems of planning, has been responsible for the continued sprawl of Los Angeles and the congested chaos of San Francisco, which are being carried to the surrounding hills, released for spoliation by the new automobile *(Continued on page 38)*

THREE SMALL HOUSES



HORIZONTAL REDWOOD SIDING GIVES AN EXTERIOR UNITY TO THE GROUP

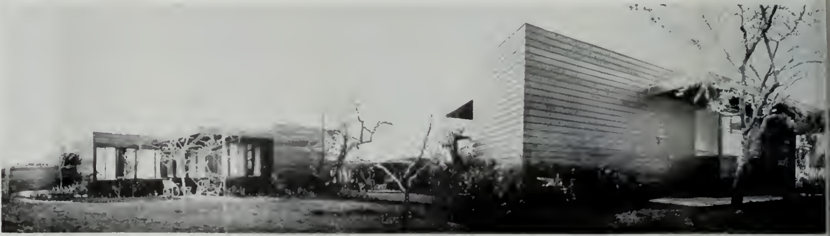
THREE individual owners decided to build together for neighborhood protection and harmony. As a site, they chose an old orchard. Private garden plots were planned and segregated by hedge planting while the optimum orientation made parallel exposures desirable for all the units.

The two larger houses consist of living quarters with fireplace, dining space, and a roofed outdoor sitting area. Adjoining each of the living quarters is a compact kitchen with service porch and a bedroom suite with bath. The smaller house has a living room and bedroom combined, a kitchenette, and bath. The interior color schemes differ in all three houses.

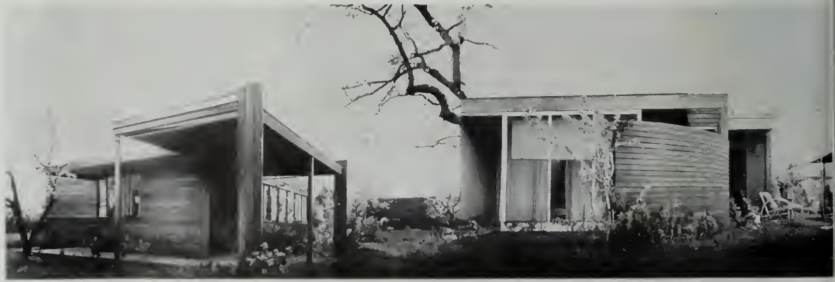
Horizontal jointed redwood siding, oiled to a rich brown, gives an exterior unity in grouping. The construction is standard unit timber chassis with steel sash fitted into milled structural members. Interiors are insulation panels four feet wide, eight feet high which have been used in two integral colors; oyster on the general walls and ceilings; deep brown in corners adjoining fireplaces. The flooring is plain battleship linoleum.

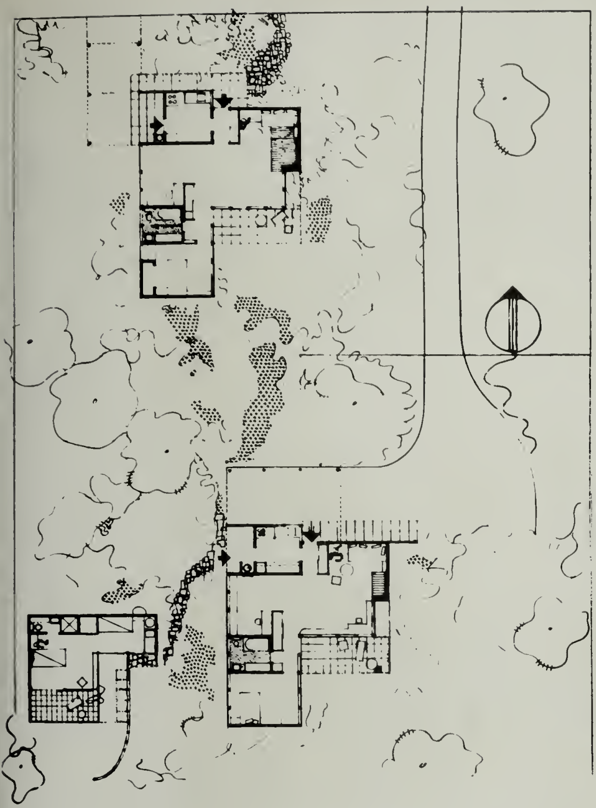
The owners, by purchasing the site together, were able to secure a lovelier setting and having the houses built simultaneously reduced costs. By varying the orientation of the houses the "identical twin" appearance is avoided and the group retains the air of individual dwellings.

Location,
Palo Alto, California
Architect,
Richard J. Neutra, A.I.A.
Collaborator,
Otto Winkler



THE COOPERATIVE PLAN HAS RESULTED IN A HAPPY SOLUTION FOR THE PROPER ORIENTATION OF THE SMALL HOUSES

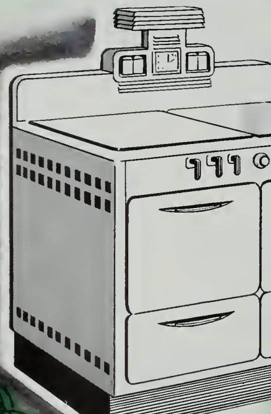




THE PRINCIPAL LIVING AREA IS EXTENDED BY THE DINING SPACE

ONE OF THE LIVING ROOMS SHOWING FIREPLACE AND WINDOW GROUPING

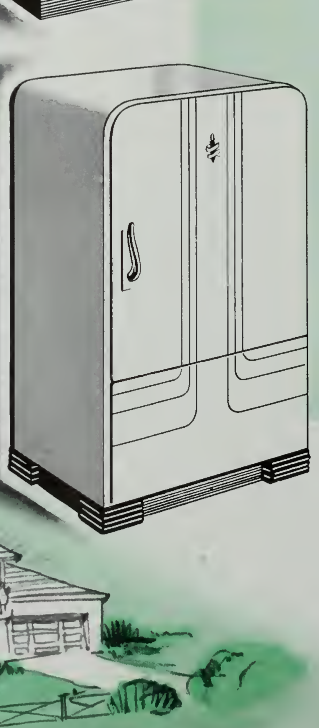
Whateve
WE'L



Gas COOKERY PUTS THE KIT
CHEN AND THE BUDGET "AT EASE

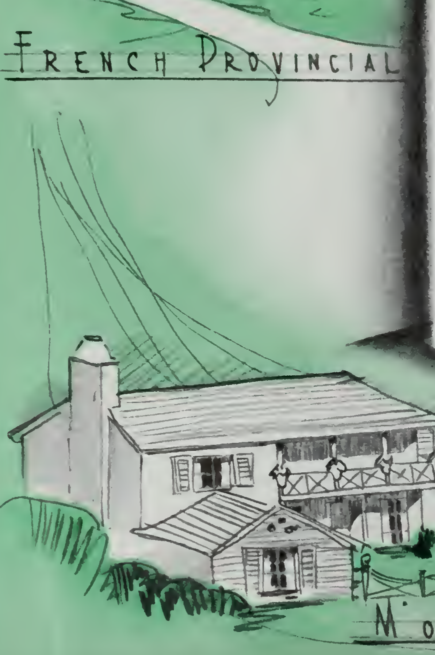
Today's CP* gas range makes every day Ind
pendence Day—guarantees your right to kitche
liberty, as well as perfect meals at top spee
and bottom cost. ★ Self-lighting burners flas
from low simmer to high heat at finger-ti
command. Automatic oven controls keep a
eye on both time and temperature, *while yo*
enjoy off-duty hours. Oven heat is sealed in, s
the cook stays serenely cool. And "spee
without smoke" is the gas password to bette
broiling. ★ All these advantages—plus tru
artistry of design and finish—are yours fo
carefree years at worryfree cost. You save o
fuel, on upkeep, on food—less meat shrinkage
no more failures. *Introduce your budget to a C*
gas range . . . and see how they take to each othe

*CP—Certified Performance



Gas REFRIGERATION IS UNIQUE
SHOP, LOOK . . . . AND LISTEN

Revolutionary in principle, gas refrigeratio
gives you all the advantages of other methods—
and then goes on from there. Silent as a burnin
candle, the gas refrigerator is operated by
tiny gas flame. *No moving parts.* Think what tha
means in upkeep economy and quiet depend
ability, year-after-year! ★ Conveniences galore
special shelves and compartments for all kind
of food, all degrees of cold—fast freezing cub
trays with trigger release—and cold indicato
. . . to name just a few features. Not overlook
ing, of course, the beautiful, streamlined de
sign. ★ Gas refrigerator owners agree you ca
count on operating costs as low as 2c a day, o
food savings averaging $8 a month. ★ Terms
are cooperative. *Shop, look, listen*—and compare

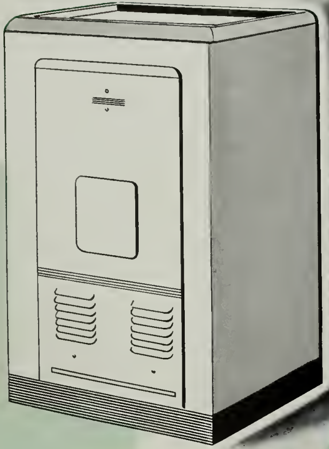


GAS
FIRST CHOICE
FOR YOUR 4 BIG JOBS

COOKIN
HEATIN

HE STYLE . . .
PLAN *All-Gas*"

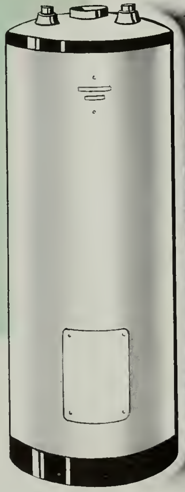
CAPE COD.



as HEAT . . . A FINGER TOUCH,
ND PRESTO! IT'S JUNE INDOORS

ss away the calendar and leave thermometer dings to the weather man. With quick, an, controllable gas heating, outdoor clite has no relationship to indoor comfort. Automatic control enables you just to *set it d forget it.* Uniform, healthful warmth "takes er"; cold and dampness surrender, and sitly steal away. ★ Smoke, dust and soot just *n't,* for gas is the high efficiency "heart fuel" t burns cleanly, completely, without waste. Choose from countless types and models, a furnace or unit heater "tailored" to *your* me. Favorable gas rates bring fuel costs der close budget control. And you pay only what you use, after you use it. *Don't endure moded heating methods. Go modern—with gas.*

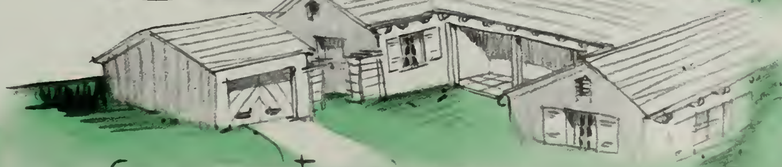
COLONIAL.



as WATER HEATING MEANS . . .
HOT WATER WHEN YOU WANT IT

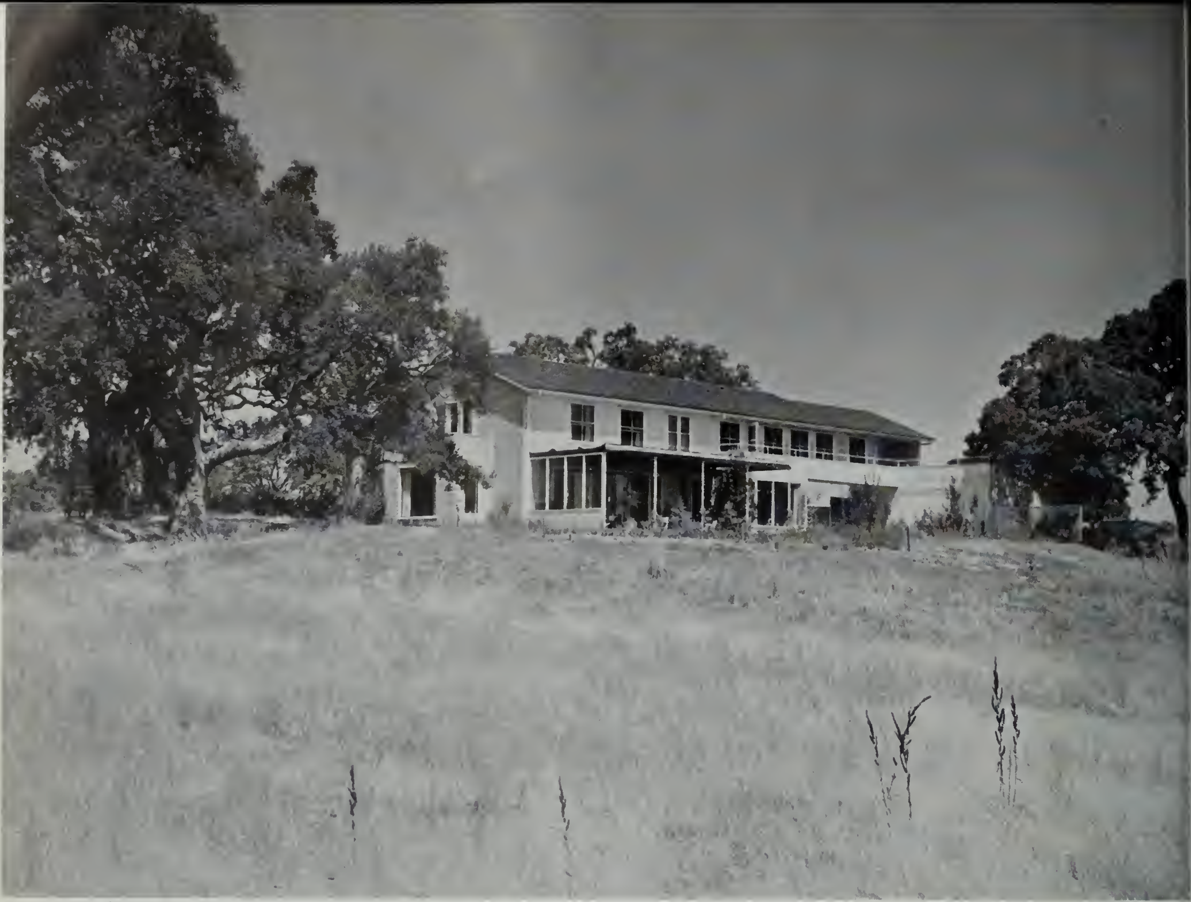
ou want what you want when you want it." uld Gilbert and Sullivan have been thinking hot water when they immortalized this gle more than 60 years ago? Certainly thing is more annoying than a "hot" faucet t runs cold! ★ But mere wishing, or "teattling," or coddling a broken-down old ater won't solve the problem; a modern *tomatic* gas water heater *will.* ★ Just be sure u choose a reliable make, of ample capacity r your household needs, and have it expertly stalled. That's the end of "Hot Water Blues," e beginning of "Happy Days Are Here gain." ★ Give *your* family this modern luxury ithout a "luxury tax." *Mere pennies-per-day ys the bills,* so start today the all-gas way.

ELL YOUR ARCHITECT OR BUILDER YOU WANT MODERN HOME, AN ALL-GAS HOME. ★ WHATVER THE STYLE OF HOUSE YOU BUILD OR WN, GAS FOR THE 4 BIG JOBS WILL MAKE IFE EASIER—AND MORE FUN! CONSULT YOUR WN GAS COMPANY OR APPLIANCE DEALER.



CALIF. FARMHOUSE.

ATER HEATING
EFRIGERATION



Roger Sturtevant

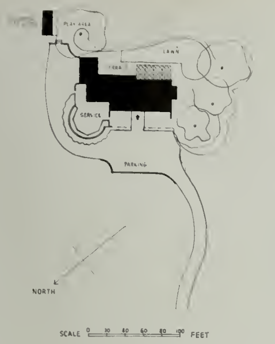
California country house

House for Mr. and Mrs. Alexander Donald
Woodside, California
Architect, William Wilson Wurster, A.I.A.
Landscape Architect Thomas D. Church

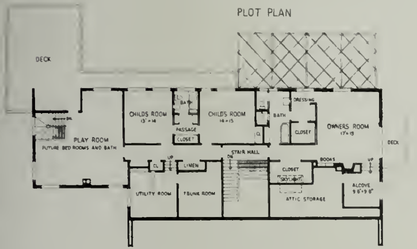
THE house stands alone on a gentle rise above surrounding fields and oak trees. The approach is from the north with the house itself opening up to the south permitting a free view of the landscape. The sun porch and pergola with glazed window screen provide two well protected outdoor living areas.

The low appearance of the house from the entrance court is achieved by the use of an intermediate level between the first and second floors which has made possible the higher ceilings in the larger rooms. The service section has been well segregated from the principal living quarters. A large sun porch gives immediately off the dining room and outdoor eating is facilitated by an entrance into the pantry. There are three bedrooms on the second floor and a large play room which can be converted later into two more bedrooms and bath.

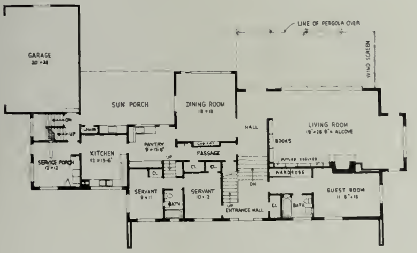
The plot plan has been effectively organized and the planting areas give naturally into the semi-open country which surrounds the house.



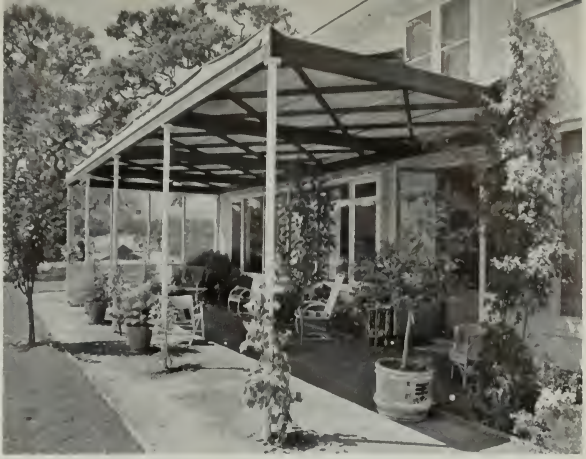
PLOT PLAN



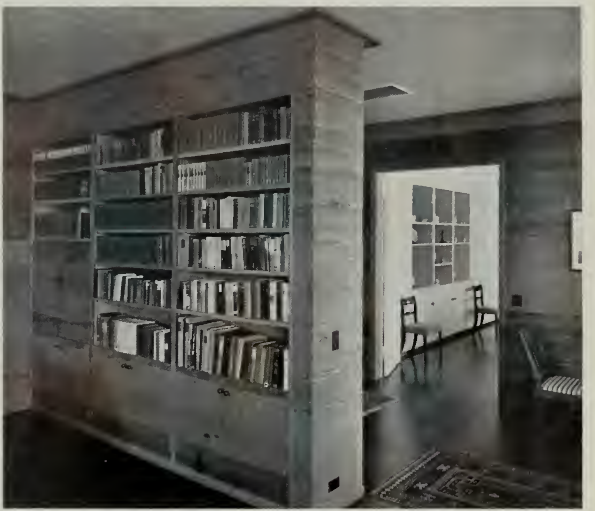
SECOND FLOOR PLAN



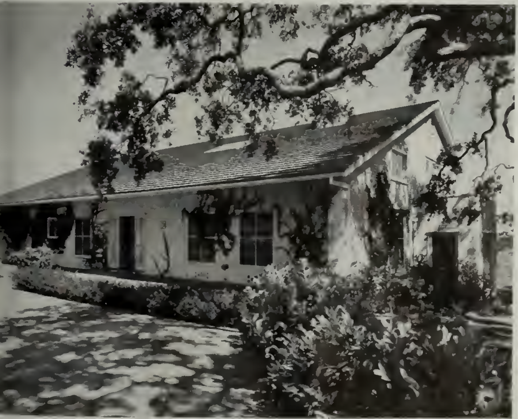
FIRST FLOOR PLAN

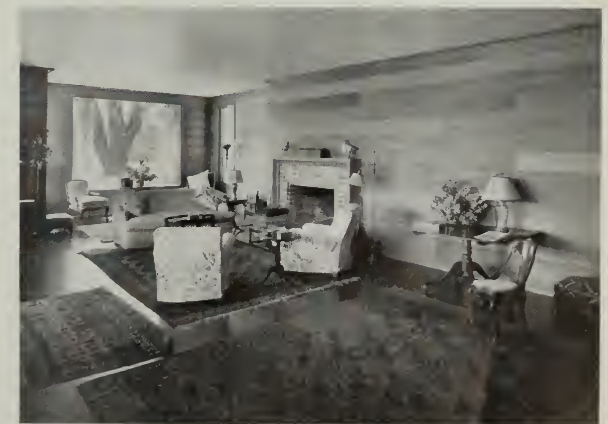


A SPACIOUS REAR TERRACE FACING AN OPEN FIELD IS SHADED FROM THE SUN

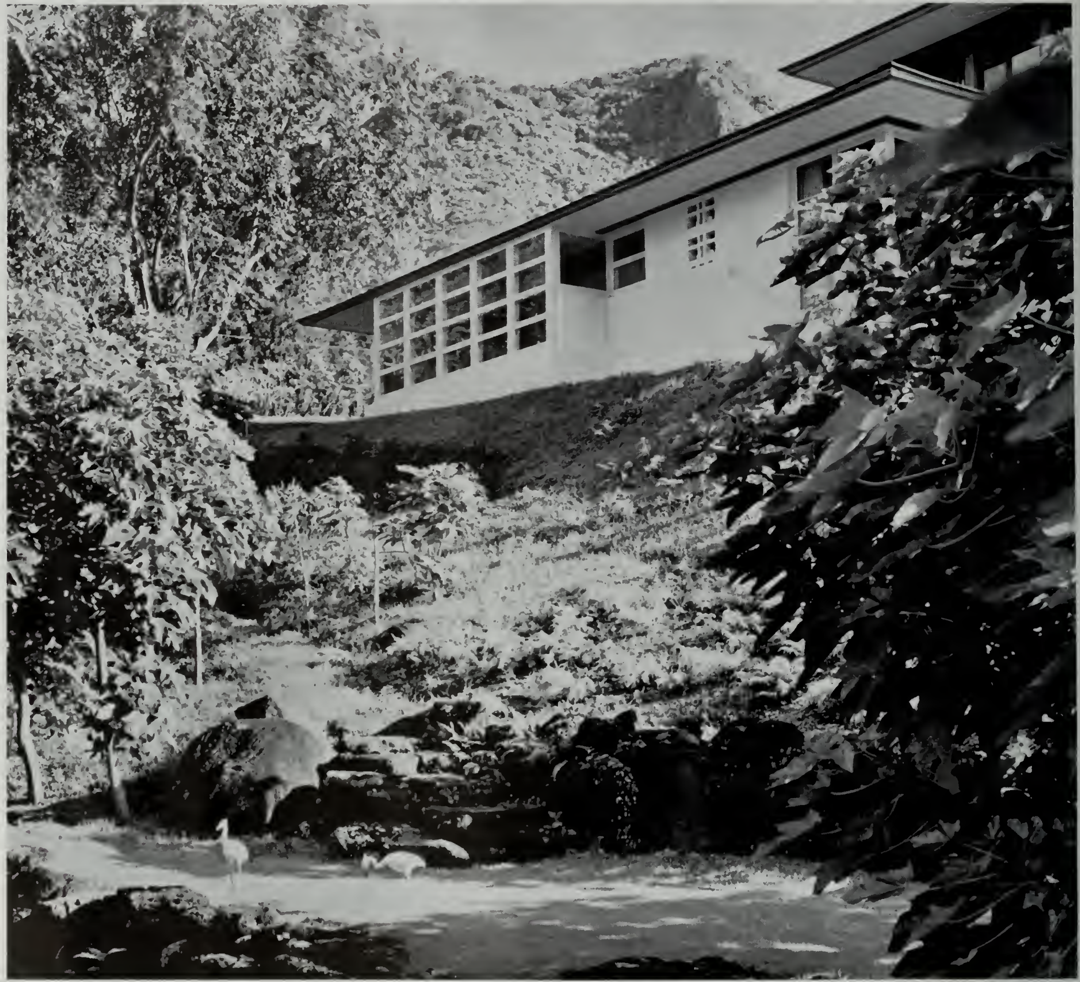


REDWOOD USED IN THE INTERIOR GIVES A SIMPLE UNCLUTTERED AIR





Residence in Hawaii



ORIGINALLY designed by the architect for his own use as a combination residence and office, the house is divided into three units: the center two-story portion containing the architect's complete living quarters, with a two story living room having music and dining alcoves under the balcony; and on the second floor a balcony bedroom, with a large dressing room and compartment bath.

The opposite wing contains the drafting room and conference room, with bath adjoining. It is to be noted that after removal of the office from the residence, the drafting room has successively been used as a bedroom and as a game room, and the conference room as a study.

The house is constructed of concrete hollow tile and California redwood, with cedar shingles hand dipped in dark blue stain and finished with antiqued copper ridges.

All of the furniture, with the exception of several antique pieces, was designed by the architect. A variety of native as well as imported woods have been used, including ohia, koa and monkey-pod from the Islands, and gum, walnut and mahogany from abroad.

Extensive use is made of sliding glass doors, the openings protected by wide overhangs, thereby affording adequate protection from strong sunlight and frequent tropical showers.

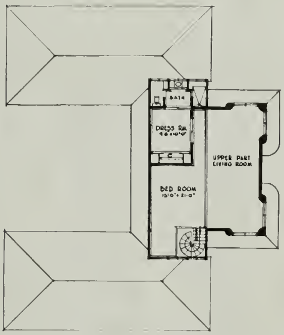
BELOW: IN THE LIVING ROOM FURNITURE IS ARRANGED AGAINST AN ENORMOUS MIRRORED WALL

FLOORING IS BLACK RUBBER TILE IN THREE-FOOT SQUARES WITH TRAVERTINE INLAY STRIPS

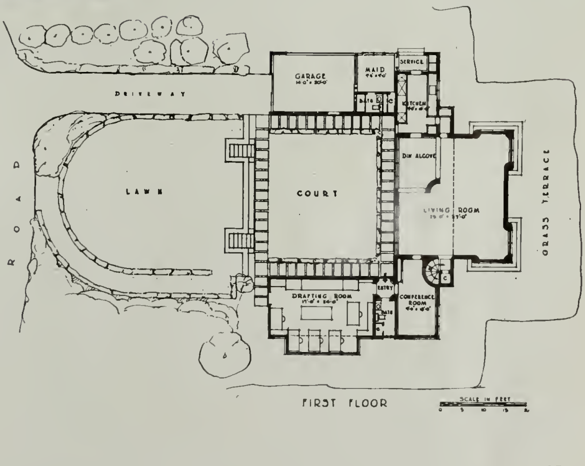
House in Manoa Valley, Honolulu

Architect, Claude Albon Stiehl

Landscaping, Richard Tongg

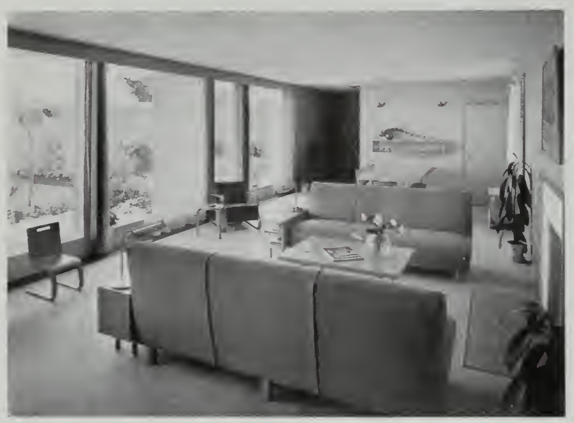


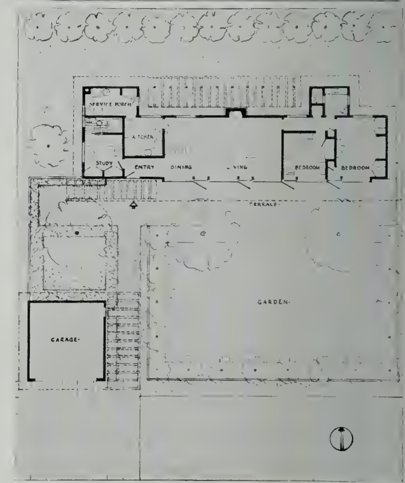
SECOND FLOOR



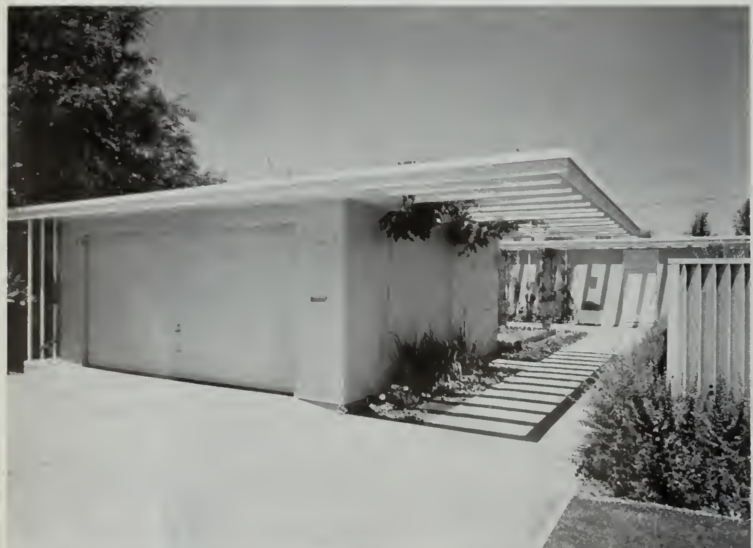
FIRST FLOOR

House for Mr. and Mrs. Heckendorf
Modesto, California
Architect, John Funk





THE GARAGE IS CONNECTED WITH THE DWELLING BY FENCE AND TRELLIS

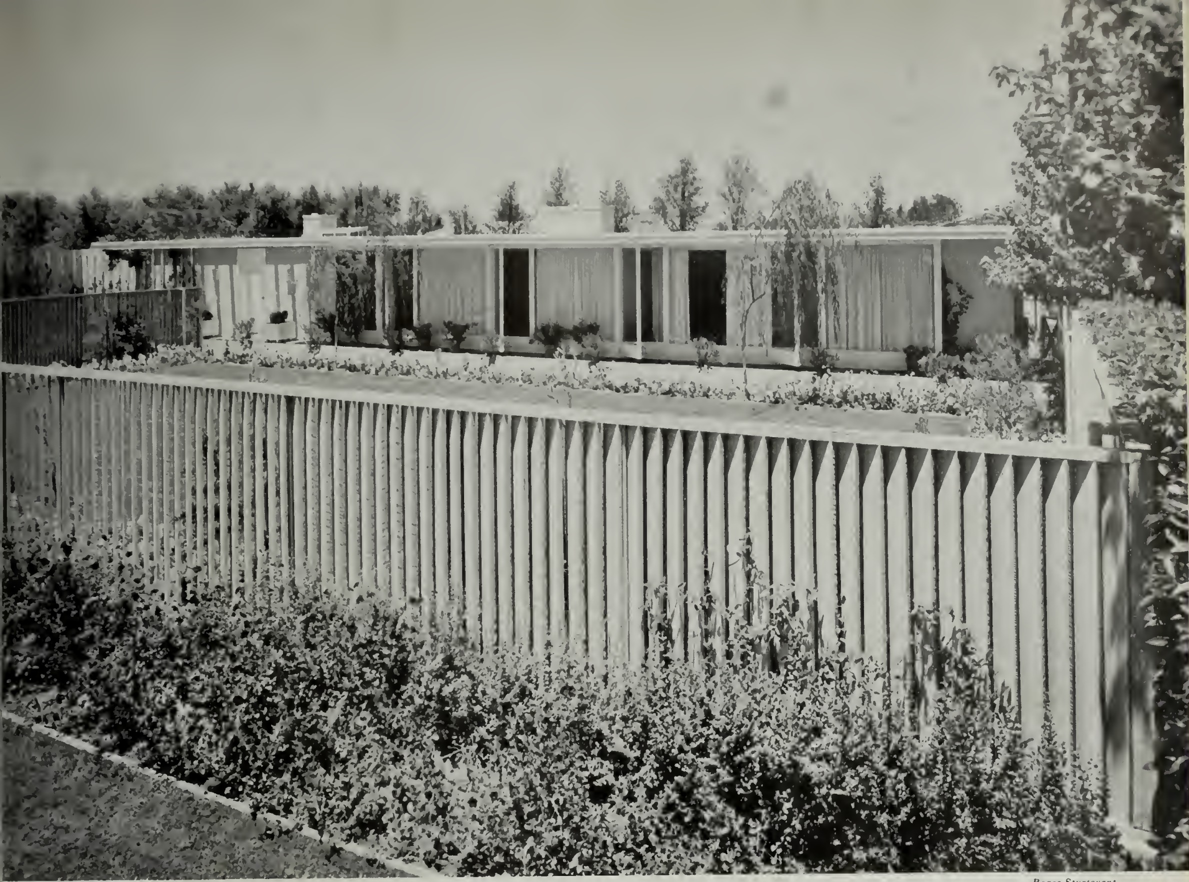


THIS HOUSE is spread freely over the ground and integrated to its site and to the garage by connected walls and fences. The main living quarters are set into and connected with the ground by a plate glass screen across the south side.

Since privacy was desired for both house and garden, the problem was solved by placing the house at the rear of the site and opening it into an ample garden area. Because of the extremes of climate the owner desired winter sun in all the main rooms and shade from the hot summer sun. Also a summer and winter terrace for outdoor living. The house was made one room deep in order to provide for natural ventilation. The garage was placed near the street with a small motor court for off-street parking.

The living and dining rooms have been placed together in order to extend the scale and livability. The furniture is of natural birch designed and executed as an integral part of the house. Bathrooms, kitchen, and service porch floors are linoleum; all other floor areas are carpeted.

The exterior is redwood painted gray. The interior walls are of natural white pine. The roof is solidly insulated to keep the house warm in winter and cool in summer.

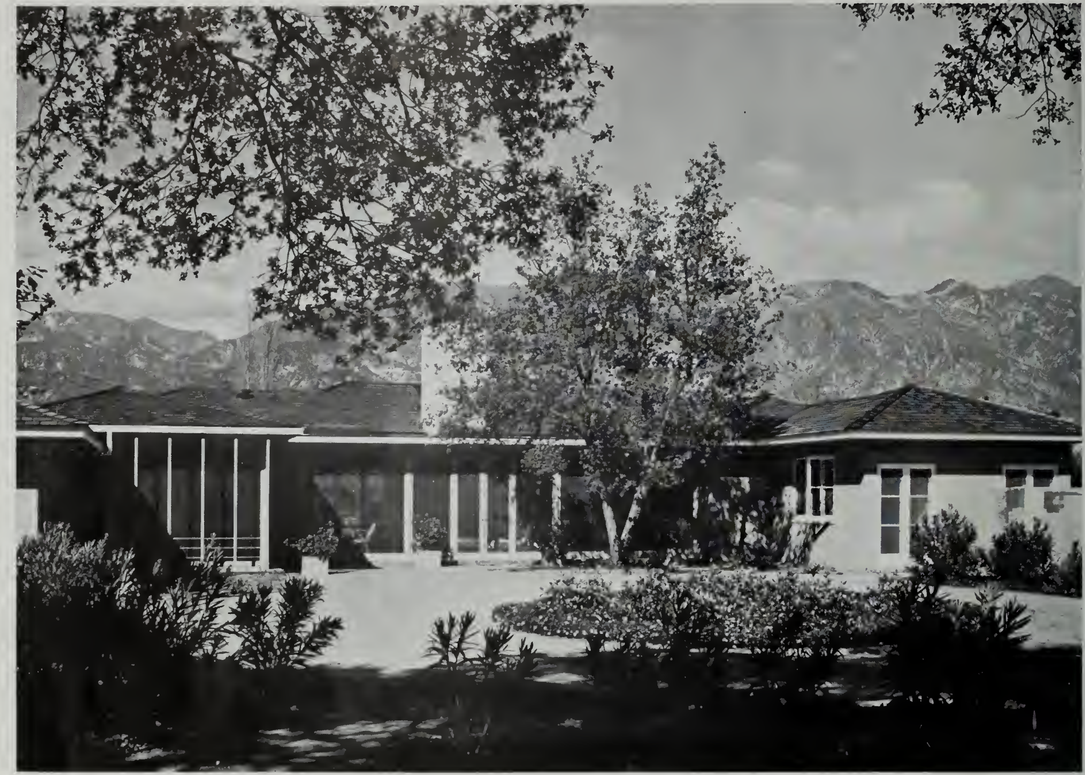


Roger Sturtevant

Valley house

A GENEROUS OVERHANG OF THE ROOF PROTECTS THE ENTRANCE OF THE HOUSE

A DOOR FROM THE DINING AREA OPENS TO THE KITCHEN, FACILITATING SERVICE



House against the mountains

For Mr. and Mrs. Everett Sebring, Flintridge, California

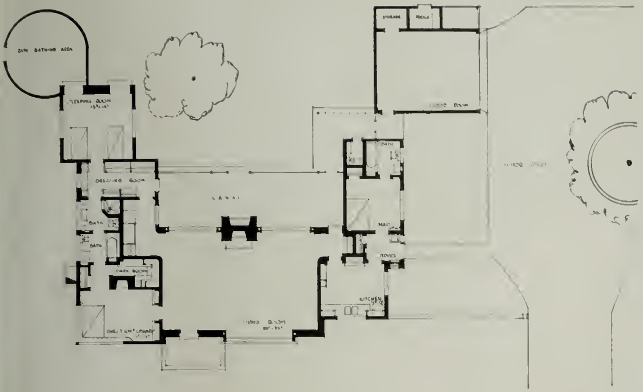
THIS house in Flintridge has an excellent view of the mountains toward the north and an exposure to the sun toward the south. The property is in the midst of an old fruit orchard and slopes down in the rear to a ravine covered with oak trees.

The owners required one large room which would serve as a principal living area and could be so arranged that one end could be used for dining. The screened porch allows the omission of screens on the living room doors and permits the use of large sliding glass panels which connect the two.

The close cooperation between the architect and the decorator has produced a house that, although small in area, gives an effect of spaciousness. The house was designed for simple country living, and in it modern furniture has been combined and contrasted with fine French Provincial pieces.

The color scheme was derived, for the most part, from nature. Pale straw-colored walls and draperies, dark olive-green rugs, and chamois, dark green, and vermillion upholstery. The furniture is bleached oak and old walnut. Some of the slab doors in the room are painted vermillion.

The exterior of the house is in a color that suggests old unpainted adobe. The trim is white. The general architectural effect, while modern in spirit, is particularly indigenous to its setting.



BOOKSHELVES HOUSE RADIO AND PHONOGRAPH

TWO PAIRS OF DOORS FLANKING THE FIREPLACE SLIDE OPEN TO COMBINE LIVING ROOM AND PORCH IN MILD WEATHER

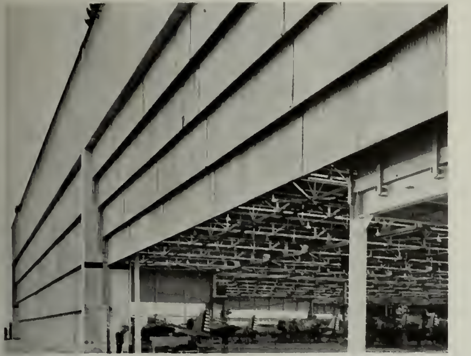
Architect,
Roland Coate, A.I.A.
Interiors,
Everett Sebring

Dick Whittington

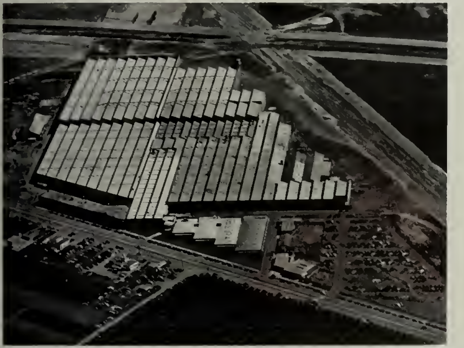
For defense

Vultee Aircraft, Inc.
Downey, California
Architect, Gordon B. Kaufmann, F.A.I.A.
General Contractor, Ford J. Twaits Co.

IN a little more than a year—and in nine construction stages—this plant has been expanded 700 per cent to meet the demand for greatly increased aircraft manufacturing facilities as a National Defense measure. When the original plant was laid out speedy additions were anticipated. The original layout was further conditioned by the irregular shaped property and the existing runway. The original office and factory remained as part of the enlarged plant, but several buildings were moved to new locations. The steel construction is unusual, its most notable feature being a clear span of 196 feet in the high buildings. This span is one of the longest in the country and was accomplished by a parallel chord truss. The weight to area in the low buildings is 11 lbs. of steel per square foot floor area, and in the high buildings it is 17 lbs. Ventilation is by a monitor sash in the sawtooth roof. Flourescent lighting is used



PLANES BUILT IN THE FACTORY ARE ROLLED THROUGH THIS HUGE DOOR



under the mezzanines, and incandescent lighting is used in the rest of the plant.

The engineering building is of reinforced groutlock brick and the new office building is reinforced concrete. The factory is of corrugated roof and siding with sash at every other bay. A badminton court and a private dining room for employees are on top of the new office building, which is built for expansion of a third floor if and when it is needed. The new plant covers practically all of the available ground.

The completion of this project increased the floor space of the company from 326,000 square feet to 1,795,000 square feet. It is one of the most modern aircraft plants in the United States, and incorporates a number of architectural innovations of interest in connection with such plants. One of the outstanding features is the huge 200-foot verticle-lift door, through which planes of any size can be moved after manufacture in the plant.

THE CONTROL TOWER WITH A TWO-WAY RADIO COMMUNICATION FOR PLANES

ENTRANCE TO ROTUNDA SHOWING REINFORCED GROUTLOCK BRICK CONSTRUCTION

PRODUCTS AND PRACTICES

VULTEE CONSTRUCTION DATA

The completion of the expansion project on the plant of Vultee Aircraft, Inc., will put into operation one of the most modern aircraft plants in the United States, and one which incorporates some innovations of marked importance to architects, engineers, and contractors interested in such construction. The architect was Gordon B. Kaufmann, and the general contractor, for most of the plant, was the Ford J. Twaits Company.

For military reasons it is now obligatory to guard the operations in an aircraft plant from the public eye. Therefore, the large openings through which finished airplanes reach the runways must be closed. It is inconvenient to build walls and then tear them down every time a plane is ready to roll outdoors. At Vultee a new type door was developed to close up these wide-open spaces effectively, economically and easily—the Firguson Vertical Lift Door.

Vultee has two of these doors in its new plant at Downey, California. One of them screens an opening 35 feet high by 200 feet wide—as wide as four average city lots. The other is as high but only 100 feet wide. The larger door weighs 75,000 pounds and is one of the largest one-piece doors in the world. Yet, despite its great bulk, it is handled from a push-button switch by electric motors—a simple operation due to its excellent counter-balance system. All counter weights are completely enclosed and out of sight.

The Firguson doors are also so designed that when lifted they give clear, unobstructed openings—nothing jutting back into the building or extending out in front of them. If a building is constructed to carry a Firguson door, there is practically no limit to clear openings. The weight of these mammoth doors is distributed by step cones throughout the full width of the openings so that a minimum of structural steel is required for overhead trusses. Due to design, the truss stresses are constant during all operations of the doors, in all positions of lift or drop.

Distribution of power at 460 volts around the plant, and the use of transformers to step the power down to 230 and 115 volts at points where it is needed allows for much saving in the cost of wire and conduit and resulted in better voltage conditions at all points. The same amount of power can be carried at 460 volts with one-half as large a wire as at 230 volts.

The installation of transformers, by the Jeffries Transformer Company, at the points where some other voltage than 460 is required eliminated the running of another circuit from the main panel, as well as elimination of more than one service from the power company. Use of air-cooled transformers for this purpose means there are no oil levels to watch, no fire hazard from oil, no messy conditions due to seepage or leaking of oil or other liquids. Air-cooled transformers used need practically no attention and operate at the same temperatures as oil or other liquid-cooled transformers.

LIGHTING AT VULTEE

The new tool design office building of Vultee Aircraft, Inc., is lighted by continuous parallel rows of recessed trough fixtures spaced six feet apart and running full length of rooms.

These fixtures consist of metal housings in which are the continuous reflectors, lamp ballasts, starting switches, sockets, etc.

A finishing flange is provided on all four sides to cover the line where acoustic tile meets the fixture housing.

The lamps used are the new 100-watt five-foot white fluorescent lamps installed in single row and approximately seven feet on centers.

The opening of these fixtures is covered with a ribbed directional glass which is so arranged that this glass will lift and slide over adjoining plate for servicing and relamping.

The distribution of high-intensity light is even over the working levels, and this is one of the first large installations in Southern California using the 100-watt five-foot fluorescent lamp.

C. W. Cole & Co., Inc., are happy to aid the defense program with the manufacturing of this pace-making installation.

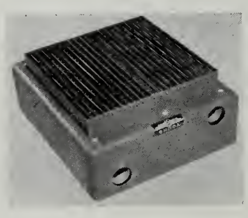
NEW PLASTIC PRODUCT

Due to the priority demands of the National Defense program, the aluminum mills of America are unable to continue the supply of material to fabricators of aluminum products in the commercial fields In view of this situation, the R. D. Werner Company, Inc. of New York, finishers of extruded metal moulding, recently announced a new line of plastic products under the trade names "Plastikmould" and "Plastiktrim". These new plastic products are manufactured in a wide range of colors in similar shapes and sizes as now supplied in aluminum; also rods tubes, and other commercial items both flexible and rigid. Mr. P. C. Goodspeed, who has had many years' experience with plastics, is in charge.

AN EXPOSITION WORTH ATTENDING

Manufacturers from 18 states, including many on the West Coast, will display their latest products at the Pacific Heating & Air Conditioning Exposition June 16 to 20 in the Civic Auditorium in San Francisco. The exposition, sponsored by the American Society of Heating and Ventilating Engineers, is under the management of the International Exposition Company.

All types of heating, ventilating and air conditioning systems will be represented at the exposition, inasmuch as climatic conditions in the 11 western states from which attendance will be drawn chiefly include practically all the variations known in the temperate zone. Special emphasis will be placed on systems appropriate to the milder atmosphere of the coastal region, where building activity is approaching a new peak at the present time.



Keying its product promotion to the defense program with its tremendous volume of plant construction and rehabilitation, the Young Radiator Company, Racine, Wis., will display for the first time its recently announced line of Vertiflow unit heaters. These additions to the already broad line of Young unit heaters are of the propeller fan type with vertical air discharge and are designed for installation in buildings with high ceilings which are difficult to heat economically with the ordinary type of heating units. Particularly adaptable for factories where overhead space for cranes and power machinery is necessary and where long continuous lines for production are desirable, Young Vertiflow Heaters have been accepted enthusiastically by plant managers, engineers, architects and contractors and many installations have already been made throughout the United States. Fourteen different sizes and twenty-four models are available to cover a wide range of requirements. In addition to displaying its Vertiflow heaters, Young Radiator will also display allied and representative products from its complete line of heating.

The John Zink Company is exhibiting along with a complete line of oil and gas burners several entirely new burners. The first of these is the Multi-Way Frame Combination Burner built to receive the working parts of the various types of John Zink Burners—Series Y center-fired register type, Series BMY-center-fired Bi-Mix Type, and Series BND & Series HBM spider Bi-Mix type. Sizes range from 14 in. to 30 in. with capacities from 2,000,000 B.t.u. per hour to 40,000,000 B.t.u. per hr. Burner is equipped with removable fuel guns and the feather-weight air control door. The second new Zink feature in the exhibit is the "MT" Steam Atomizing Oil Burner that burns oil like a gas burner. That is, the oil burner heat pattern is very similar to a gas burner heat pattern. This steam atomizing oil burner features a multiple tangentially drilled steam nozzle, which not only atomizes but spins the atomized oil. This procedure assures equal distribution of the fuel to all burner tip ports. Wall thimbles or air registers of the proper size can be furnished. The oil gun will pass through standard 2-inch pipe and such pipe can be used as a guide or support to hold it in wall thimbles or other types of burner openings. The third new Zink feature is a Venturi type low pressure heating boiler burner which gives absolutely silent combustion and is ideal for boiler installations where quietness is of paramount importance. Included in the display will be John Zink Conversion Furnace Burners and John Zink Floor Furnaces for domestic use.

An expanded line of gas fired unit heaters for all types of commercial and industrial places has recently been announced by the Reznor Manufacturing Company, 750 James St., Mercer, Penna. This type of heater needs no water nor steam for operation. Is scientifically constructed to throw heat evenly over large areas. Three types each of which is available in nine sizes to provide from 55,000 to 400,000 B.t.u. per hour input, are included in the line.

The fan type heater is equipped wtih a four blade electrically driven propeller fan. This fan, situated behind the heater cabinet, drives the cool air of the room over the specially constructed streamlined heat exchanger section thus being heated in this process. Because of its streamlined design the heat exchanger reduces air noise to a minimum and provides almost perfect heat transfer. The products of combustion are carried from the combustion chamber into the flue chamber and then to the chimney flue and never come in contact with the air being heated. Blower and duct type unit heaters correspond in design and operation to the fan type heater except that the blower type is equipped with a blower instead of propeller fan and the duct type depends upon some outside source for its air moving power. The blower type is indicated where the installation must be in conjunction with the duct system because of the irresistance encountered in such system. The duct type heater is especially designed for use in a systm where the air is supplied by a remotely situated blower of proper capacity for the total number of duct unit heaters employed. All the heaters can be furnished to burn natural, manufactured or liquified petroleum gases and are completely equipped with automatic controls for safe, efficient operation. The manufacturer will be pleased to supply complete information upon request.

(Continued on page 36)

SQUARE D PRODUCTS CONTROL AIRCRAFT PRODUCTION LINES

TYPICAL MAIN SWITCHBOARD FOR PACIFIC COAST AIRCRAFT MANUFACTURING COMPANIES

A switchboard is the electrical nerve center of a production line. Pacific Coast aircraft companies follow the lead of other industries in looking to Square D as their source of supply for electrical control equipment.

Each section of this ten-section switchboard includes a 400 Amp. 2200 Volt circuit of the oil circuit breaker type. It is typical of Square D switchboard control, currently being installed in aircraft companies up and down the Coast.

SQUARE D *Everywhere*

In planning electrical control for industry, for homes and for agriculture, Square D engineers are available for the kind of designing and engineering cooperation you can count on. Call on us today.

SQUARE D COMPANY

LOS ANGELES - DETROIT - MILWAUKEE
SQUARE D COMPANY CANADA LTD. TORONTO, ONTARIO

With California's nearly 60 different mineral substances in commercial production the State Division of Mines has an important job to inventory and disseminate data on the state's mineral resources and industries. Economic and geological reports and maps are the media for spreading this knowledge. Specimen maps, bulletins, and reports of the division will be shown in the exhibit, and an attendant will be present to answer questions relative to California's resources. Over 80% of this state's annual mineral production value is credited to petroleum and natural gas, in which the heating engineer is concerned. California also has resources in building materials, which interest the architect and structural engineer.

The Pacific Scientific Company of San Francisco will display appropriate products of several eastern principals for whom it is Pacific Coast representative. Refrigeration and air conditioning controls and heating controls manufactured by the White-Rodgers Electric Company of St. Louis; typical automatic valves for use with refrigerants built by the Alco Valve Co. of St. Louis; certain of the controls, indicators and recorders for humidity and temperature by Julien P. Friez & Sons of Baltimore, together with their "tools" for the air conditioning engineer such as the well known hand aspirated Psychrometer, air filter gauges, etc., etc.; and information on others of our lines including test and industrial thermometers; and condensers, heat exchangers, etc.; and finally, weather instruments will be exhibited by the company.

A duplex set of "Flush-Kleen" Sewage Ejectors with glass piping and strainer chamber to show how the pumps operate will be on display in the Chicago Pump Co. booth at the exposition. The pumps are equipped with strainers that intercept the coarse matter in the sewage, which is then automatically back-washed to the sewer. The glass piping permits you to see how this is done while these remarkable pumps operate. Towels and croquet balls put in the inlet will be seen to pass through the inlet piping and stop in one of the strainer chambers, while the water can be seen flowing around the towels and balls in the strainer chamber and through piping to the basin. When the pump operates, the towels and balls will be seen to move up through the discharge line.

WEBSTER ELECTRIC TWO-STAGE FUEL UNIT

At the Webster Electric Company's Booth No. 818, Pacific Heating and Air Conditioning Exposition, you will see their fuel unit and ignition transformer, widely used on burners using Diesel oil. To exhibit these in the most interesting manner, a huge wooden model has been built of the two-stage fuel unit, so that it can be turned by hand, and also taken apart piece by piece.

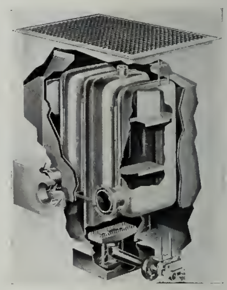
The story of ignition transformers will be told by means of sectioned parts. You will also see a transparent plastic full-size model of a Webster Electric two-stage fuel unit actually in operation.

REFINEMENTS IN GAS APPLIANCES

Refinements in gas appliances have realized what might almost be called the "golden age of planned home comfort and convenience. Clean, instantaneous heat, fast, controlled cooking, finger-tip hot water supply, and silent refrigeration are available now as never before. In California especially, there are so many "all-gas" homes that they have ceased to be a novelty.

Small and medium sized homes tell the story of these improvements. There was a time when the small home builder, confronted with a dearth of properly sized and designed equipment, and with the high cost of such equipment as was available, was forced to leave the matter to the ingenuity of the occupant. Permanently installed heating equipment of adequate capacity was considered not only beyond the means, but beyond the dreams of builders in the low and medium cost field.

It is entirely different today. Spurred by a great demand for better heating facilities and by the availability of an abundant supply of inexpensive natural gas fuel, engineers have made a concerted attack upon the problem of heating for homes of all sizes. The result has been the production of various types of heating equipment to meet a wide range of requirements, not only as to price, but as to style and capacity as well. And F.H.A. specifications, recognizing the need for adequate sizing and venting, now require the American Gas Association-approved appliances permanently installed and vented to the outside atmosphere. From small floor furnaces to heat one or two rooms to unit gravity and forced air furnaces to heat any part of or the entire home, or for all-year air conditioning, modern gas equipment can be tailored to any home or building.


FLOOR FURNACE DETAIL

When a basement is not provided, it is possible to have the full advantages of automatic gas heat through floor furnaces. Floor furnaces are small gravity type furnaces suspended through the floor with heat outlets either in the floor or in the wall. They can be obtained in various sizes and capacities and, like the regular basement type, can be controlled either manually with a push button, or by an automatic thermostatic control. When the details of sizing and locating have been correctly planned, each floor furnace will heat two rooms adequately. Best of all, they can be specified in the most modest of plans because of their low initial cost.

A recently designed gas floor furance provides an outlet for bathrooms. A

Another Gordon B. Kaufmann Design

VULTEE AIRCRAFT FACTORY

"REINFORCED GROUTLOCK"

Murray Erick, Structural Engineer.

Ford J. Twaits Company, General Contractor

See other views of this cleverly designed building on pages 32 and 33.

REINFORCED GROUTLOCK Brick Masonry is a "tough," flexible material free from the defects of volume change. It is not a brittle material. Its superb resistance to fire and earthquakes is a proven fact. Its toughness affords greater resistance to bombardment.

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San Diego

BAKERSFIELD SANDSTONE BRICK CO.
Bakersfield

HANCOCK BRICK CO.
Riverside

SIMONS BRICK COMPANY

Eighth and Boyle Avenue **Los Angeles** **Phone ANgelus 6121**

furnace of this type, located in a bedroom or hallway adjoining the bathroom, may be installed in such a way as to carry heat into the bathroom through a register placed at a convenient point in the wall. Many small home builders are finding this a simple, inexpensive and effective answer to the bathroom heating problem.

In plans which provide a basement, a gravity warm air furnace is always an excellent choice. This type of installation has many advantages—low first cost, economical operation, clean, fast heat, and an adequate supply of heat to one, two or all rooms of the house as desired. A modern gravity furnace, properly installed, will give many years of satisfactory heating service and, like all gas heating appliances, it can be installed with push button or automatic thermostat control which may be installed to turn on and off at predetermined times.

The forced air gas unit, although slightly higher in first cost, provides faster heating and makes possible accurate control with slight temperature variation. In warm weather the blower can be used to circulate the cooler air from under the house which provides ventilation and may reduce room temperature. Because of forced air operation, it is unnecessary to install this type of furnace in a basement. It can be located anywhere in the house, a small closet usually being adequate to contain the average sized furnace. Small forced air furnaces, adequate to heat an average five-room house, can be located in the attic; a furnace has been designed expressly for this type of installation. However, the location should be selected so that an adequate supply of air for furnace operation is assured.

GRAVITY FURNACE

Another advantage of forced air units is the utilization of filters to remove dirt, dust, and pollen which are contained in air and are common causes of nose and throat irritation. The ultimate in gas comfort service, of course, is the year-around air conditioning unit which makes possible a positive control of temperature and humidity in winter cold or dry summer heat. This is done with one simple compact unit which cools or heats, filters and humidifies the air. This combination year-around air condtioning unit employs the famous Servel method of silent gas refrigeration.

Heating a home, large or small, is a job that can now be done with mathematical exactness, and the home builder does well to call in a heating specialist to figure the size, location, and type needed. Adequate sizing of heating equipment is essential to provide sufficient heat for the coldest weather which may occur in a given location. Many gas companies provide this service at no charge to architects and builders.

The economies of gas fuel recommend it for other jobs in homes where permanent convenience is planned from the start. The architect is also concerned with water heating, which is usually included in the plan. For this service, approved automatic gas water heaters fit all requirements. While cooking and refrigeration are not usually included, many architects are recommending gas for both uses. The gas refrigerator that freezes with no moving parts is a splendid companion to the modern, automatic, clock-controlled "CP" gas range.

A PAYNE FORCED AIR UNIT

The Cole-Sullivan Engineering Company of Minneapolis, Minn., will exhibit the Cole Draft Governor, which is designed to save from 10 to 35 per cent on the cost of fuel for heating and power plants. It is based on the engineering knowledge that the greatest fuel conservation is gained by means of more perfect combustion attained by the proper balance of fuel and air supply and that properly controlled chimney draft is the greatest factor in maintaining this balance. The Cole Draft Governor is built and operated on sound engineering principles, regulating the draft by throttling down the flue gas travel. This is accomplished by automatic operation of the stack damper without taking heated air from the building.

Lighting Equipment
All Fluorescent and Filament Types for Commercial and Industrial Purposes
C. W. COLE & CO., Inc.
320 East Twelfth St. Los Angeles, Calif.

Visit Booth No. 818 at the Pacific Heating and Air Conditioning Exposition and see the transparent model of a WEBSTER Electric Two-Stage Full Unit in action!
WEBSTER ELECTRIC COMPANY
Racine, Wisconsin

YOUR NEW HOME DESERVES A BUILT-IN THERMADOR ELECTRIC BATHROOM HEATER
See Your Dealer Today or Write to
THERMADOR ELECTRICAL MANUFACTURING COMPANY
5119 South Riverside Drive
Los Angeles, California

COLE DRAFT GOVERNORS
See our display of double efficiency draft controls at the Pacific Heating and Air Conditioning Exposition . . . Booth 816.
COLE-SULLIVAN ENGINEERING COMPANY
Minneapolis, Minnesota

See the "FLUSH-KLEEN" Sewage Pumps with glass piping and strainer chamber to show how pumps operate at the Pacific Heating and Air Conditioning Exposition.
CHICAGO PUMP COMPANY

Aerial View, Vultee Aircraft, Inc., Downey, California

At Vultee . . .
The paved 9000 feet of runways you see in the photograph above was designed and built by
J. E. HADDOCK, LTD.
Engineering Contractors
3578 East Foothill Blvd. Ryan 16693 Pasadena

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"VERTICAL LIFT" DOORS
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VEGA AIRPLANE COMPANY	Burbank
LOCKHEED AIRCRAFT CORPORATION	Burbank

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and commercial buildings.

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MUSIC YOU MUST HEAR

CONTINUED FROM PAGE 17

are still writing, may yet write their most enduring music. Harris and Sowerby, in middle age, are well established; their music is played wherever people play contemporary music. Schuman is younger, less known, well on his way. A trifle more conventional, more archaic in taste than the others, but full of promise. His cantata, *This Is Our Time*, may be a memorable experience. We don't know; we've got to go and hear it.

Recently this magazine published an article about Charles Ives, an older man, no longer writing. In my opinion, Charles Ives is one of the four preeminent composers of our century. Another is Bartok. Lawrence Gilman called the *Concord* Sonata the greatest music yet composed by an American.

Here is some good music. You ought to hear it. PETER YATES.

HELENE SARDEAU

CONTINUED FROM PAGE 14

Her studies of dancers are organized to capture the changing pantomime of spiral motion in space. Her portraits realize a turning, strong, almost nervous sequence of lineal contour, modeled into the personality and satisfying reality of the subject. Miss Sardeau seldom sculps directly from the figure, but she often draws from the model. Working in this way, she experiences constantly changing forces of volume and plane which she translates into the passages of her modeling.

THEATER

CONTINUED FROM PAGE 12

The staging of *Time of Your Life* has come in for as much divergence of opinion as has the play. Directed by Eddie Dowling and the author it loses none of the ultra-realistic quality of the written lines. Mr. Dowling thinks the direction is different and we agree with him. His idea of having all the characters on the stage dominate at the same time makes for an unusually well fabricated story sequence. It's like an orchestrated tone poem with the actor-instruments playing melody, counterpoint and obligato according to the dictates of the score. Julie Haydon is excellent in the difficult part of the prostitute who dreams about life on a farm. Eddie Dowling underacts his role to an amazing advantage. The whole cast was was better than adequate. Housely Stevens Sr, as the phlegmatic Arab ticked our spine with his one long speech. As the program rightly notes, Reginald Beane, the colored boy, plays a mean and melancholy bit of original boogie-woogie piano. As for Arthur Hunnicutt, his portrayal of the beer guzzling old Indian fighter, Kit Carson, is something we'll remember as long as that beverage exists.

ARCHITECTURE AND A NEW WORLD

CONTINUED FROM PAGE 18

roads. The formidable array of dots on the map therefore reselves itself into exhibitions of individual ingenuity, the larger number of dots representing expensive private homes.

On closer examination, one finds that the California integration of outdoor and indoor living space, one of the characteristics of a modern plan, has not only grown quite naturally out of the local conditions but also that it has been attempted rarely. Where such attempts were made, they were derived second-hand from the theories and examples of far less happy climes.

It can be said however, that the climate has made the acceptance of a modern plan more general here, and it will at least make it possible for the Californian of the future to escape from the imprisonment of walls to the enjoyment of space and nature rather sooner than for those to whom the maintenance cost of fuel remains a large item.

The combination of climate and the automobile has produced a definitely original contribution to building types of the "Drive In" markets and cafes, and the super gasoline station. So far, unfortunately, no good designer has had the opportunity of carrying these building types to their logical conclusion of making them into good architecture.

After all these observations and reflections, one is unwillingly forced to the conclusion that in spite of the large number of modern

(Continued on page 40)

AMONG OTHER THINGS

Serge Chermayeff was born in the Caucasus and came to London and began a career in architecture which made him a leading figure in a group of modern thinkers in the profession which rapidly gained for itself international attention. He worked for a time in partnership with Mendelssohn and created personally, and in collaboration, several of the best things in modern architecture. He is a thoughtful and original thinker who cuts through the fat of convention and arrives at comment which is pointed and firm and uncompromisingly honest. He has recently come to the United States and is now making his headquarters in Berkeley.

Palmer Schoppe is a young man who is receiving considerable attention from those who like to discover good artists on the rise. He is California born, receiving most of his education here. Later he studied at Yale where the professors were honest enough to say they had nothing more to teach him, then he went on to the Art Students' League in New York. He went through the usual routine of hall bedrooms, cafeteria food, and occasional jobs on the side. For three dreary months, he paid his room rent by painting absurd Indians for a shoe display department of a store in Brooklyn. Back on the Coast he has, for the last few years, alternated between teaching and painting. At last he has assembled material for his first exhibition which when seen, leaves one with a definite impression that a first-rate talent has finally arrived at its own form and content with a sense of place and dimension and creative intelligence.

Helene Sardeau was born in Antwerp, but her first formal study was at the Art Students' League in New York City. Before doing sculpture, she did a series of portrait dolls which she regards as the practical step which led her to study sculpture seriously. She took her first work with Mahonri Young and later continued by herself in Paris where she received occasional criticisms from Despiau. Deeply interested in what she terms "imaginative, human, figure sculpture," Helene Sardeau realized her most significant influences from a year spent in Italy and a visit to Greece. It was before embarking to Delphi that she executed in New York the masks used for the Delphic festival.

Through her study and research, and her many accomplishments in this country, Helene Sardeau has taken a front rank place, and her work is a definite contribution to the advancing tradition of American sculpture.

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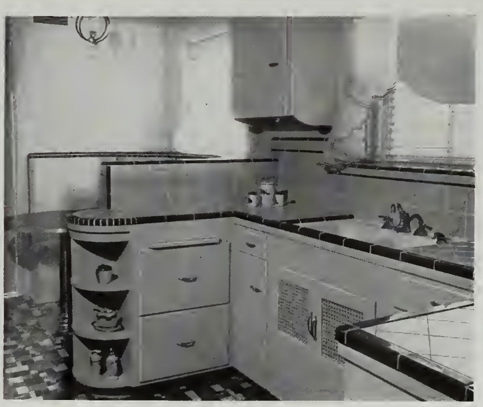

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ARCHITECTURE AND A NEW WORLD

CONTINUED FROM PAGE 38

buildings, and in spite of their individual interest, California has not so far made a very important contribution to the idea of modern architecture either in its general or regional sense.

The gloom engendered by this thought is not mitigated by the further reflection that the larger proportion of the total is made up of relatively costly private homes.

I do not mean to suggest that the individual house as such is an irrelevant subject for experiment, nor do I wish to belittle the exceptional talents responsible for modern California architecture, but rather to suggest, quite objectively, that really the total effect is disappointing precisely because the talents of such high quality might have been used to better purpose.

Modern Architecture has at this moment more important tasks to perform than those of either "Drive Ins" or relatively expensive homes. It must be saved from its present deadening association with luxury Art and become a popular Art.

Its primary task today is to find its expression in the solution of vital social problems, in immediate and future Planning, Housing, through industrial techniques and materials. The presence of beautiful homes affects little the problem of clearing away chaos and of substituting an ordered, decent, and satisfying environment for the great mass of the people. The exclusive character of beautiful homes does not bring any nearer to the community as a whole the benefits of psychological and spiritual welfare which it might derive from a Living Art which is part of the whole social pattern.

The measure of the Californian contribution to contemporary Architecture is not to be found among Beautiful Homes but among things which have, until quite recently, received only little publicity:

Among the schools already mentioned. The children moving about in such surroundings will develop a consciousness about Architecture which even revolutionary education will find it difficult to dissipate in the future.

Among the various Camps, Labor Homes, Farms and Community Buildings, designed in the Western Branch of the Farm Security Administration centered in San Francisco, up and down the Coast. This work, un-selfconscious and uneclectic, is the really vital and original contribution that the West has made,—and the one that will most affect future development in the United States.

Among the young students and architects who see the problems of modern design with increasing clarity.

It is in this group that the effective opposition to reaction and complacency is being built up, and it is in the work of this group that one sees the emergence of a vital contribution. Although most of them are far less happily placed than some of the successful practitioners in regard to research, they are nevertheless tackling it. Groups of this kind, "Telesis," in San Francisco and Los Angeles have staged and are preparing further exhibitions dealing with problems of city planning and housing, which demonstrate far more clearly than any individual building the purpose behind contemporary design.

That such exhibitions are possible is perhaps the most significant and promising fact. A design demonstration is being prepared here. No demonstration on a comparable scale is possible in Europe, it seems less probable in the more congested East. The West has an opportunity to make good its claim: an indigenous new Architecture, expressing the needs of the community, with materials and techniques which belong to today and to make this Architecture an integral part of their culture.

Notes Reading over the article, I find that I have omitted all mention of the "Movies." I hasten to correct the error. I feel that whatever influence these may have had on the physical pattern of Los Angeles, Hollywood, Beverly Hills, etc. this belongs more properly to the realm of Sideshow and that an Architect is perhaps less qualified to discuss it than say a Billy Rose or an equally distinguished specialist in millinery.

JUBILEE

CONTINUED FROM PAGE 16

phony Orchestra in a concert on Sunday, May 25. The program includes Weber's *Oberon Overture*, Schubert's *Symphony in B Minor* (The Unfinished), *Death and Transfiguration* by Richard Strauss, *Overture and Bacchanale* from Wagner's Tannhauser, Debussy's *Afternoon of a Faun* and Johann Strauss' *Tales of the Vienna Woods.*

Barbara Horder, English actress who directed her own theatre in St. James' Wood for a number of years, will direct George Bernard Shaw's *Saint Joan* on Sunday, June 1. Elena Miramova, who played the role of the dancer, Gruzinskaja, in the London production of *Grand Hotel,* as well as many Broadway successes, will have the leading role. Reports are spreading from rehearsals that Miss Miramova's Joan appears likely to surpass in depth, range, and appeal any previous interpretations.

Closing the Festival series is a new production of Shakespeare's *Twelfth Night,* one of the most delightful comedies ever written. Gilmor Brown, Founder and Director of the Pasadena Community Playhouse, playing Sir Toby Belch, is making a homecoming pilgrimage to the Greek Theatre, where he scored one of his earliest successes as Falstaff in the first American production of the Falstaff trilogy.

Lois Moran, former star of pictures and the Broadway musicals *Of Thee I Sing* and *Let 'em Eat Cake,* has returned to the theater to play the part of Viola. Barbara Horder, who is also directing *St. Joan,* will play Olivia. Dr. George Altman will be the director.

In addition to the extra performances of Festival attractions arranged for California school children, the Berkeley Young People's Symphony Orchestra under the direction of Jessica Marcelli will give a concert free to the general public Saturday afternoon, May 10.

The Berkeley Festival Association is a non-profit organization set up to integrate the various groups interested in arranging this celebration of the Diamond Jubilee. Its Board of Directors include representatives from the businesses, professions, and educational institutions in Berkeley. The people of Berkeley are doing the work, not only taking part on the stage in the productions, but also working behind scenes making costumes, designing and building scenery, conducting the ticket campaign, performing the routine clerical tasks—all the unglamorous necessities in order to insure a brilliant tribute to a glorious past and a promising future.

ART

CONTINUED FROM PAGE 5

prints: the result of a year of painting in Mexico. Known primarily for his excellent watercolors, Levine made his best impression in this show with the prints. These revealed a strength and maturity which is lacking in the oils and drawings. Especially fine was an aquatint entitled "Meditation." One of the watercolors, a painting called "Pottery," suggested that Levine may be starting off in a new direction. This semi-abstraction contained some very choice colors and interesting patterns.

Also at Stendahls, was a group of French paintings collected together under the title of "From Courbet to Vlaminck." As a matter of fact, the Courbet might have just as well been hung alone in the room. Not that there were not some excellent pictures on view: a fine Degas pastel of two dancers, a Gaugin of the Brittany period, a cool shimmery portrait by Toulouse-Lautrec, two fine Vlamincks and paintings by the modern French masters. But the fact remains that the Courbet so dominated the room that it is almost impossible to remember the others. Masterpiece is a word that is thrown around rather casually, but Courbet's painting of a young girl arranging a huge mass of flowers is certainly entitled to be called just that.

An exhibition of fourteen Van Gogh originals opens at J. W. Robinson Company May 5, and will be on view for a limited time. The show will be hung in the tea room foyer on the seventh floor and will be open to the public. These paintings, by one of the greatest modern masters, should do much to make up for the fact that Los Angeles missed the Van Gogh exhibit which toured the country a few years ago. Included in the collection are many well-known paintings: "Van Gogh's House at Arles," "Field Under Stormy Sky," "Cypresses" and one of the self portraits. The exhibit was brought to Los Angeles from the San Diego Museum.

The Raymond and Raymond Galleries announce a showing of Arizona Desert water colors and gouaches by Palmer Schoppe from May 2-17.

The James Vigeveno Galleries announce an exhibition of paintings by William Thoeny from May 15-31.

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BOOKS

CONTINUED FROM PAGE 7

You leave him in a God-forsaken shanty that his cantankerous old mother calls a sow's nest. But you aren't sorry for him; he isn't sorry for himself. He can make out, one way or another. To his family he is a nebulous hero, on the Paul Bunyan scale—who makes sorties for provender, and always returns triumphant. There just isn't the capacity for defeat in Sam. He doesn't need any of Mr. Steinbeck's Rollo Boys in Red to cheer him on with news that the Cause is about to pop. Sam stands on his own feet, fights with his own fists, minds his own business, rebounds by virtue of his own teeming vitality.

There's a quality in Sam that is new, yet vaguely familiar. Presently you remember: it's the quality that used to be standard equipment for the American hero. It went out, just about the time bathtub gin came in. Now we've got rid of bathtub gin—maybe it's time to bring back Sam Tucker.

Perry's style is zestful, compact, extrovert. You will like Sam. You will like his plodding wife Nona, who without anger or malice takes a meskeet switch to Granny when the old girl threatens to undermine the family morale. You will like Granny, too, incorrigible pest that she is. *Hold Autumn In Your Hand* emerges from the sea of socially conscious novels — wet from the plunge, but definitely alive and definitely on its own.

WE ESCAPED, 12 personal narratives of the flight to America, with an introduction by William Allan Neilson (The Macmillan Co., $2.00). Anyone troubled by sleeping too well at night should read *We Escaped.* It is more harrowing than *Out of the Night*, if you're in the market for a harrow or two. Jan Valtin got it, of course; but he asked for it. The narrators of *We Escaped* (vouched for by the reputable Macmillan Company) didn't ask for it, but they got it anyway.

Nationalities, races, professions, and religious creeds are thoroughly mingled among the witnesses. They are Dutch, German, Czech, Polish, Norwegian, Austrian, Spanish. They are Protestant, Catholic, Jewish. But they have a common denominator: they are persons of tolerance, intellect, moderation, and peace. As such they have no place under the swastika.

In reading their stories, taken down as nearly verbatim as possible by Caroline Nelson, one is reminded always that these are the lucky few who escaped. Millions of their kind are still in Europe. All that is best in Europe is now living in terror, and more often than not in acute physical pain. The process began in Germany itself, then spread wherever the Nazi went. *We Escape* traces its course. The narratives are singularly temperate, but not more reassuring on that account. The book is like the war news on the radio: you can't stand any more of it, but you can't turn the darn thing off.

PATTERSON GREENE.

OF MUSIC

CONTINUED FROM PAGE 6

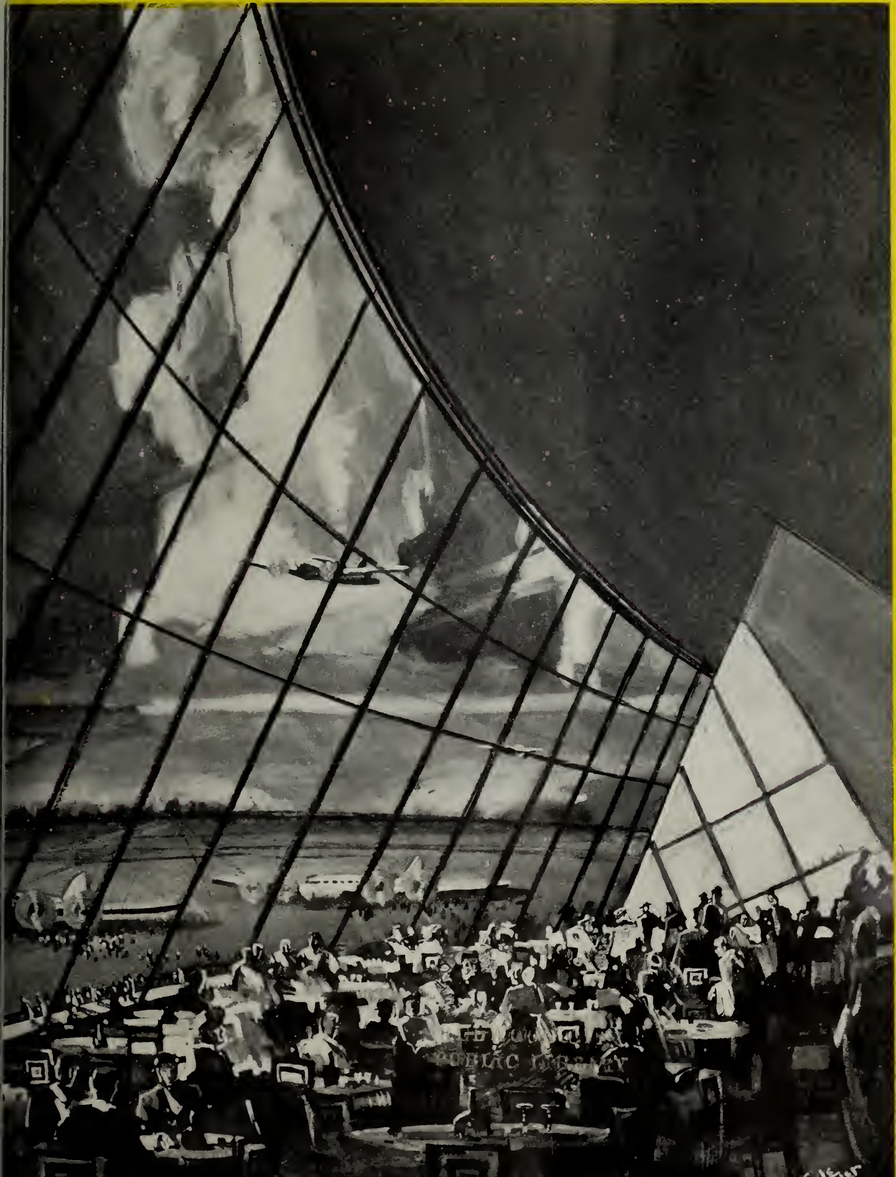
ing the recording by Godowsky, or a Valse by Rubinstein after hearing the recording by Kilenyi, is to come down from direct experience to professional resume. Yet Rubinstein has undertaken to record the entire works of Chopin.

Why are such eminent men so often guilty of bad taste? How do such merely competent performers arrive at such an eminence? The fault I believe has to do with the mass production of commercial music, and that is a subject I hope to have more to say about one of these days.

Gieseking and Rubinstein have both recorded a considerable volume of good music, some of it not otherwise available on recordings. *A Mozart Concerto* (K 271), *A Mozart Sonata* (K 570—usually published in an anonymous arrangement as a Sonata for violin and piano), the *Beethoven Sonata*, opus 101, recorded by Gieseking, are the only available general issues of these valuable works. To Rubinstein we should look with hope, not for more repititions of the well-known classics, which do make money for him, but for unduplicated recordings of certain works by contemporary composers, the *Petrouchka Sonata* by Stravinsky, the *Sonata Boetica* by De Falla, the *Rudepoema* by Villa-Lobos, commissioned by him and expressly written for him. These are the good deeds that justify his musical existence.

PETER YATES.

California arts and architecture



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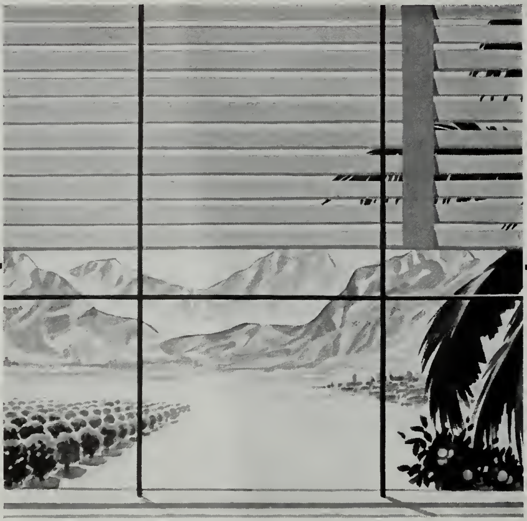

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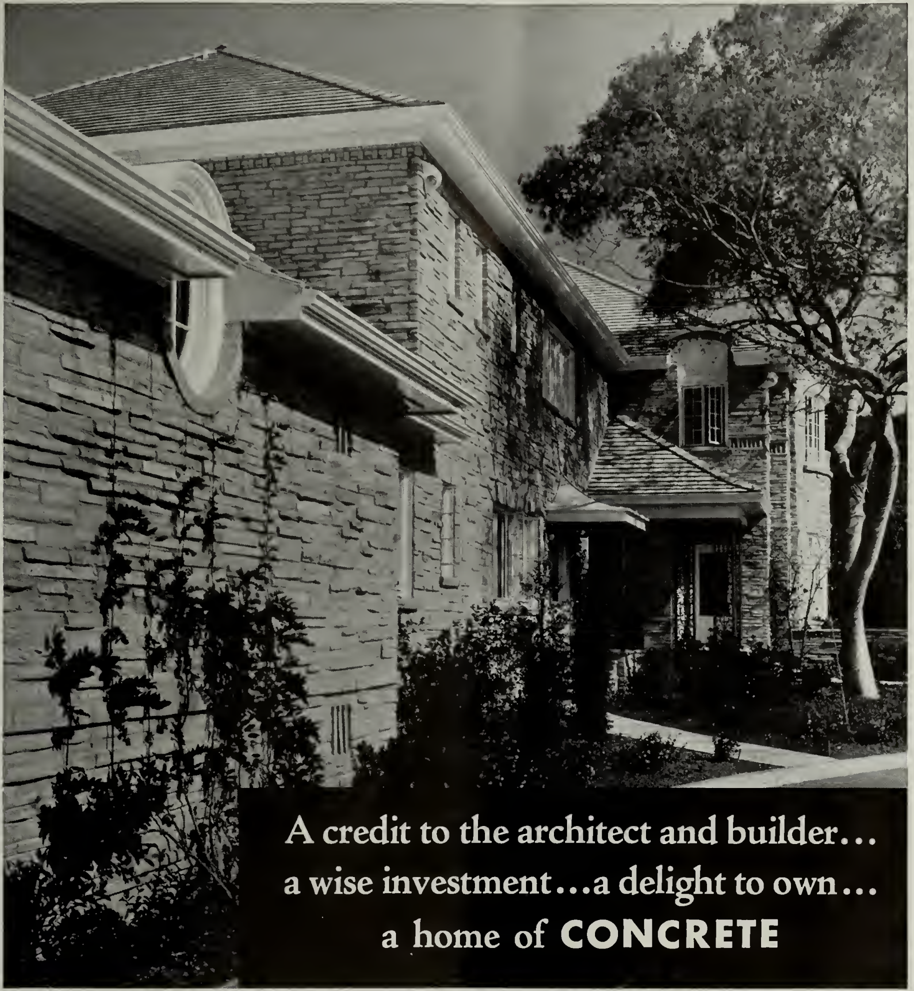
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Theater

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Rio Rita, the first Los Angeles Light Opera Festival offering, steered a neat and satisfactory course between the 'corny' song and dance sentimentalism of the recent past and the streamlined wisecracking typical of today's musical show. Although the operetta remained essentially the same, its hem was raised to 1941 style by the addition of new music by Mr. Ward and Milton Lazurus' timely gags.

Biggest change in the revamping of *Rio Rita* was the placing of greater emphasis on the dialogue in the new version. Music, though still an important part of the whole, was given a secondary position. Then too, the uniform mediocrity of the singing voices helped to make one feel no pangs for the good old days of light opera.

More important than the music was the inocuous but funny story of the Good Humor man who comes a-honeymooning south of the border only to find that he is still married to his first wife. Peter Lind Hayes as the unintentional bigamist and Joe E. Brown as his loud mouth lawyer teamed up to give the audience some of the best comedy scenes of the season. They, Mary Healy (the second wife), the colorful sets and costumes, and the pleasing dance numbers choreographed by Aida Broadbent, made this latest performance of *Rio Rita* worthwhile.

Second in the series of light opera to be shown was *Naughty Marietta*, which opened the San Francisco program. The *Chocolate Soldier* follows into the Philharmonic Auditorium on June 2, and opens a week later in the Bay City with John Charles Thomas and composer Oscar Straus as guest artist and conductor respectively. To complete the season the Los Angeles Civic Light Opera Association presents Ethel Waters in *Cabin in the Sky* beginning June 9 in the south and June 23 in San Francisco. The current New York production will be brought here in its entirety giving coast fans their first opportunity to see dancer Katherine Dunham, the newest sensation of the theater world.

Less sentimental and more thought provoking was the *New Pins and Needles* which also appeared here during the past month. A new edition of the garment union's successful revue of a few seasons back, the show is many an ell away from the high standards of the original. Though the subject matter was timely, writer Joseph Schrank seemed to shy away from actually making any conclusions.

Tops in entertainment were the Red Mikado, a parody on Gilbert and Sullivan, and G-Man, a takeoff on policeman Edgar

Hoover by Berni Gould. Hoover isn't the only one ex-cloakmaker Berni Gould libels. He's Bob Reynolds in the Harmony Boys team of Coughlin, Kuhn and Reynolds; Hitler in the International Poker Game between Mussolini, Hirahito, Stalin and der Fuehrer; Ted Trueblue in Bertha the Sewing Machine Girl; and a pathetic Brooklyn cowboy who sings hymns of hate about the lone prairie. These are only a few of his many sidesplitting characterizations It's been a long time since Hollywood has had the opportunity to 'discover' so adept a comedian.

It's a bull season for musicals and we're getting our share. *Jump For Joy* is the latest venture slated to be premiered in Los Angeles. It will open the end of the month. Duke Ellington writes the music and stars. It's bound to be good.

Summer may be approaching but the season is just beginning to move in California. Outstanding New York attractions scheduled to come here during the next three months read like a Burns Mantle 'best' list. *Claudia*, the simple story of a girl, her mother, her husband, a few days in their lives, is the first to arrive. *Hellzapoppin*, the Olsen and Johnson rowdy revue that goes on and on, follows. Other Broadway hits forthcoming are: *Du Barry Was A Lady*, *My Sister Eileen*, *Arsenic and Old Lace*, and the Helen Hayes, Maurice Evans presentation of *Twelfth Night*.

Pasadena Playhouse's Seventh Annual Mid-Summer Drama Festival will be a review of modern American comedy with George Kaufman as the featured playwright. Starting June 23, eight plays will be shown consecutively in as many weeks. *Beggar On Horseback* with Marc Connolly as collaborator and *George Washington Slept Here*, the current Kaufman-Hart Broadway show will be the first two plays presented in the series at Pasadena.

Announcements

Stendahl Art Galleries, 3006 Wilshire Blvd., announce the following exhibitions: Boris Aronson until June 28; paintings by Carlos Merida, until June 28; paintings by Hari Kidd, June 23-July 5; George Chann, July 7 to 31; The Group of Six, July 7 to 31.

James Vigeveno Galleries present an exhibition of Early Chinese Pottery, June 7-30 — 160 Bronwood Avenue, Westwood Village.

Raymond & Raymond Galleries, 8652 Sunset Blvd., announce A Garden Phantasy, an exhibition of sculpture, ceramics, glass, furniture, and landscaping.

The California Palace of the Legion of Honor in San Francisco has announced the acquisition of three paintings for the Mildred Anna Williams Collection.

The first, "Portrait of Giulio Gilardi," by Giovanni Battista Moroni, Italian School of Bergamo (1510/25-78).

The second, "Portrait of a Child, said to be the Artist's Son," by Louis Leopold Boilly, French, 1761-1845.

The third, "Still Life With Musical Instruments," by Bartolommeo Bettera, Italian (1639-c. 1699).

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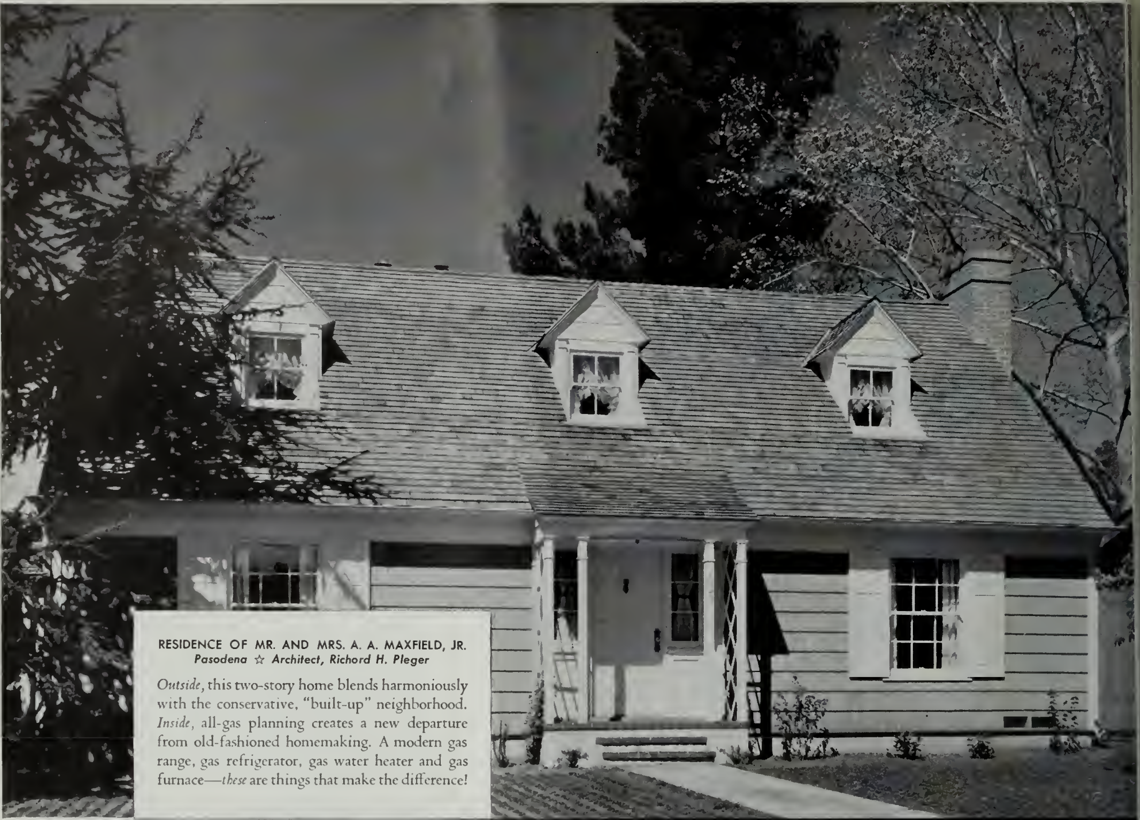

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OF MUSIC

BACH: THE MUSICAL OFFERING AND THE ART OF FUGUE, RECORDED

"Gentlemen, old Bach is here!"

Frederick of Prussia, renowned for military greatness, in this exclamation showed his true greatness. The veteran of music, tired and dusty from traveling, had arrived at Berlin. Frederick, the friend of Voltaire, stained by years of battle and kingship, knew his peers. He sent at once for Bach and himself conducted him around the palace, showing his new Silbermann claviers.

Such courtesy among peers demanded an improvisation. Bach asked His Majesty of Prussia for a theme. Inspired, prepared—one does not know—Frederick played for Bach one of the most beautiful thematic melodies ever written. It is recorded for us at the beginning of the three voice Fugue of the *Musical Offering*, probably the exact fugue that Bach at once there and then improvised.

Frederick had asked for a six voice fugue, but Bach was tired, and besides, the theme itself was not properly contrived for so elaborate an organic development. Bach regretted, but he did not forget; he went back to Leipzig, and there in the fullness of technical genius dovetailed and twisted and condensed and counterpointed the original theme of Frederick into a collection of Canons, Fugues, and a Trio, which until recently have seemed to musicologists of little more worth than the paper they were written on. Very interesting, technically, no doubt, extraordinary counterpoint—of course not musical, not to be heard. But Bach, who had scarcely begun, went on, distilling the theme to its organic essence, to write the musical masterpiece of masterpieces, the collection of fugues and canons now called, but not by Bach, *The Art of Fugue*. This too remained unheard, a curiosity for pedants. One wonders what King Frederick thought of it.

In recent years, very recent years, certain scholars, their ears to some extent freed from narrow harmony by the rediscovery of dissonance—true dissonance which is merely the structural widening, the organic fruit of melodic harmony—have begun not only to see but also to hear the *Musical Offering* and *The Art of Fugue*, to hear them as music.

First, *The Art of Fugue* was transcribed for orchestra by Graeser, not completely. This was within the last 15 years. It was performed and at once admired. Musicians rediscovered the old arrangement for two hands by Carl Czerny; a new and finer arrangement was issued by Sir Donald Tovey. Various other arrangements appeared: for chamber orchestra, for full orchestra, for four hands—most of them incomplete. A complete transcription for two pianos was made by Richard Buhlig and played by him with Wesley Kuhnle in Los Angeles and New York. For myself this arrangement is so far the most satisfactory and carries out the suggestion of Bach himself, who transcribed two of the pieces for two harpsichords. Recording of this performance was begun but discontinued, because of the unwillingness of the recording company to furnish adequate equipment.

Meanwhile Roy Harris, who had heard the Buhlig verson, set himself earnestly to work to produce a similar transcription for string quartet, assisted by M. D. Herter-Norton. This new transcription was performed by the Roth Quartet at the Library of Congress in Washington and immediately recorded by Columbia.

The intentions were laudable, the result lamentable. Neither Harris nor the Roth Quartet seem to have known even the most elementary things about performing Bach. In consequence, the recording of *The Art of Fugue*, the only one issued in this country—there is an obscure European issue—, is about as dull and desperately boring as any performance of great music can be dull and boring. After several hearings, following it with the music, I am convinced that only about two-thirds of the notes are able to be heard. The rest are lost, not in harmony, but by confused playing. Oh, well, hear the music—as you must—and argue it out for yourself! As for the rhythms . . .

The first recording from the *Musical Offering* was made by Sir Donald Tovey, the six voice fugue: I have never seen or heard it. The next, to my knowledge, the same fugue, the *Ricercare*, was made by a string orchestra conducted by Edwin Fischer, the pianist. For several years this was considered one of the finest string recordings extant. It is issued by Victor.

(Continued on page 38)

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ART

LOS ANGELES

During the last few years a number of Southern California painters have achieved national recognition. Using easily recognizable styles, colorful subject matter and painting pictures which demand little effort on the part of the spectator, these painters set a new record for the running jump into the spotlight.

In contrast to the glamour boys are a few painters who are plugging along, paying no attention to popular painting styles and subjects, interested only in the formal, classical side of painting. Jerre Murry belongs to this group, and is exhibiting his latest oils and watercolors at En's Gallery, 2521 West Seventh, until June 20.

On view are abstractions, large figure pieces and some amazingly rendered little compositions of bathers which glow like jewels.

In spite of the obvious influences found in these paintings, Murry's personal feeling for color dominates the show. He handles color plastically and with great variety, using it both emotionally and expressionistically as in the "Mask" and "Girl in Yellow," and architecturally as in the abstractions.

Keep your eyes on Murry, he is a painter who is going places. He is not in any great rush, so you may be sure he won't miss anything on the way.

The Foundation of Western Art offered Los Angeles another opportunity to see what western painters are doing by bringing into town a selection of paintings by the artists of New Mexico.

A cross section of New Mexican painting, the show ranged from abstractions to pictures that would be as much at home on a calendar as in a gallery. Common interest in the group was New Mexico: its people, forms and colors.

New Mexico's high mountain and desert country, a land of violent contrast, vivid color and pattern, a place where a mass may be seen as a flat shape one moment, a geometric solid the next, obviously lends itself to an abstract or stylized interpretation.

Best of the abstractions in the show was done by Emil Bisttram. His "Symphony in Red", derived from sandstone bluffs and sage brush patterns, was a good object lesson for those who are unable to use other than the hackneyed shapes of familiar abstract painting.

Both B. J. O. Nordfeldt and Andrew Dashburg contributed canvases that were built up architecturally. Dashburg's "Winter Landscape" was not only carefully organized as to color and line, but had an emotional quality which his more formalized pictures often lack. "Road, Summer" by Nordfeldt had a richness in color and managed to capture the sensation of the sharp New Mexico light without resorting to a factual rendering of light and shadow.

Loren Mozley turned a difficult trick in "Mountain Stream", by successfully stylizing the movement of rushing water amid a counterpoint of thrusting rocks and trees.

The dominance of landscape paintings in the show is probably explained by the fact that man is dwarfed by the magnitude of the mountains and distances. Even when a lot of people were brought together, as in "Valorio de los Manitos", James S. Morris' dramatic rendering of a wake, one still felt the immensity of the landscape and the insignificance of the busy little figures.

Due to the strong influence of peculiarly regional forms and colors which endowed even the more conventional paintings with freshness and interest, the New Mexican show had a vitality and strength matched by none of the recent group exhibitions.

The University of Southern California put on one of the most unusual shows of the month when seven candidates for master of fine arts degrees were given one man shows at the Fisher Galleries. Most art school exhibits are mighty dull affairs. The technique and viewpoint of the instructor usually dominates the show to the extent that

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if you have seen one picture you have seen them all. It is to the credit of Dan Lutz, painting instructor at U. S. C., that this show has all the variety and contrast of a good competitive exhibition.

Ablest draftsman in the group proved to be Miss Tanci Bristol whose studies for a mural based on the story of equal suffrage attracted a great deal of attention. Aside from these well designed cartoons, she exhibited some fine oils and water colors.

Standing out from the other candidates was the work of Michael Frary, whose paintings showed originality and a feeling for pigment and color; and the exhibit by Helen Dedeaux, whose still life was exceptional in its use of texture and rhythmic design.

The Group of Six will open its first exhibition in Los Angeles at the Stendahl Art Galleries, 3006 Wilshire Boulevard, July 7 to 31. This newly organized group of western women will exhibit oils, water colors, and prints in all the principal Pacific Coast cities. The artists are: Eula Long, Burr Singer, Martha Simpson, Marion Curtis, Denny Winters, and Dorr Bothwell. P. S.

SAN FRANCISCO

That period in the history of art and architecture known as the Baroque, in which form, logic and content counted for less than the grandiloquent attitude, is having more attention paid to it recently than it has enjoyed in the last hundred years. Serious people have discovered that it is, after all, responsible for much of the art and even the concepts of modern times—and should we not honor our parents?

At any rate, the large show of Baroque Italian Painting at the Legion of Honor does little to dispel the opinion that the art of this period was mostly gesture. The same could be said, of course, about much of our contemporary art, or indeed the art of most periods. In any age there are a few who speak and many who gesticulate. El Greco and Rubens lived during the Baroque era—and so did the Caracci, who founded an academy devoted to the idea of combining the best qualities of all preceding painters in order to achieve perfection!

Among the large allegorical canvases in this show are a few small portraits, solid and sincere. Solimena's Portrait of an Architect and the Young Man in Polish Costume by Piazzetta, are quiet, restful, well painted. There is a charming simple painting by Longhi of a charlatan showing his tricks. To balance these, one of the galleries has several immense still life paintings complete with mandolins and eye-fooling drapes, and enormous, artistically unrelated groups of people, red-faced men looking at tables full of food, and other works of similar significance. There is the inevitable Carlo Dolci, St. Cecelia this time.

In the central gallery are beautifully painted allegories such as Caravaggio's Chastisement of Love, and Cavallino's Daedalus and Icarus, many Madonnas and Saints. The huge ornate ceilings so much in favor during this time are represented in miniature by a Baciccio sketch—an Adoration of the Lamb in which angels are arranged in astounding profusion. Magnasco landscapes, dark in key with small figures, and some of the large architectural pieces add their bit to a picture of the art of a period.

The Museum this month presents two group shows, of oils and watercolors by San Francisco artists. Outstanding among the oils is Theodore Polos' Mexican Group—a night sky, adobe houses, and women's figures, in a very structural composition. Polos' color is gradually getting higher in key, and his drawing more controlled.

Thelma Streat has a fine picture called Africa, a negress solidly painted in brown and gold tones reminiscent of some of Maurice Sterne's Balinese studies. William Gaw shows a rich Landscape, Charles Surendorf a rather stark Winter in a Graveyard, Robert Howard two portraits of ladies in a style combining definite drawing with soft, blurry edges, like a watercolor done on wet paper.

The watercolor show includes Dong Kingman, Victor de Wilde, Robert Bach, Jane Berlandina, Theodore Polos, Leah Hamilton, Tom Lewis, Ray Bethers and Carolyn Martin.

In the Art Association Gallery John Tufts shows his beautiful color and deceptively simple looking design in small oil paintings of landscape and still life.

Ruth Cravath has an exhibition of small sculpture, including the model for one of the fountain figures from the Court of the Pacific at the Golden Gate International Exposition, her charming New Born Fawn, cut in red sandstone, and several heads and figurines in stone and terra cotta.

Adaline Kent's show of sculpture has just closed at the McAvoy Gallery. Her work, whether figures or portrait heads, has a clarity and sculptural unity that is very fine. D. W. P.

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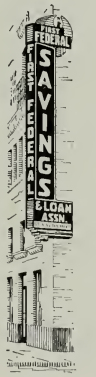

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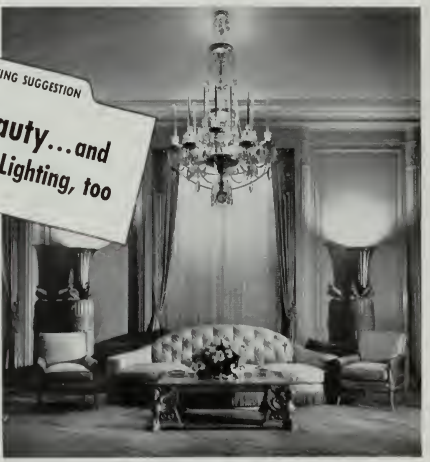

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BOOKS

FRANK LLOYD WRIGHT ON ARCHITECTURE, selected writings 1894-1940. Edited by Frederick Gutheim (Duell, Sloan & Pearce, New York, $3.50)—This is the first of a series of three books on Frank Lloyd Wright to be published this year—second the "Autobiography" revised and added to—third *"In the Nature of Materials"* plans and photos by Henry Russell Hitchcock. All bound the same, they will make a handsome trio not to mention treatise. For those unfamiliar with Mr. Wright's writing it might be wise to read the "Autobiography" first, as he writes as he talks and when you get the flow of it, it is simple and direct. Then the selected paragraphs in this book can be read into more fully. (A detail but a stumbling block for academics).

To have these writings in one volume is a luxury in the field of Architectural books. It is amazing, simple, thought applied in American Architecture written from time to time over fifty years. While at Taliesin I was often worried that these writings might be lost and I would try to get a copy, or wish that I could take shorthand as the best is never published—so thank Mr. Gutheim for this selection.

If you think as I always do while reading 1894 to 1910 of the horse and buggy, gas lights, red velvet, horse hair, wood lace, you marvel and cannot imagine this thought at that time—just 40 years ahead all the time,—pounding away all alone knocking the thoughtless fake out of Architecture and Life. Putting joy, light, space, reason into the atmosphere. (Read Wright and Learn How to Live Naturally). In editing, this book has not been glamourized for popular consumption so I would recommend going to the country to read F. L. W. as he is so far from the city where life has become a "speculative commodity"—the contrast is too much.

For those looking for definitions to catalogue or formulate—this will be disappointing. I remember a time we went to a university with Mr. Wright where he was to speak on "Beauty"—they all had their notebooks—but Mr. Wright read a fairy tale "The Nightingale" (Capture it and it is dead)—here's life!

JOHN LAUTNER

FOREVER YOUNG, by Zoe Akins (Charles Scribner's Sons, $2.50)—Synthesis of a lost world is "Forever Young." Zoe Akins has set down, as if for the record, the patterns of thought and behavior that were the standard for young girls at the turn of the century.

1901 is the year of the story; it is also the chief character. There is a plot, with love interest and conspiracy and sex and the rest of the ingredients; but it would not be a plot if it were removed from its era—the interval just before the accumulated forces of the nineteenth century exploded, and become irretrievably the twentieth.

Miss Akins has framed her story strategically. A mature woman in California gets an invitation to a ceremony at Huntly, the school she attended as a girl. She recalls Huntly and her first encounter with it; and presently there unfolds in her memory an episode that impressed her romantic sensibilities as a precocious child of twelve.

Through the child's eyes the events are reviewed. To little Ruth Nesbit these events are of life-and-death importance, and the reader finds himself interested in them less for their own sake than for Ruth's.

Huntly is conducted on a plane of high idealism by its Bostonian principal. The adolescent fervors of the girls are canalized into a sort of competitive nobility. But Minnette Kerby persuades a rich admirer to get her into the school for a year, and the schoolgirl Eden is invaded. Minnette is an enterprising little tart who wants the *cachet* of Huntly, but none of its strictures. She dallies with gin and sin, precipitates a scandal. It is the essence of the story that Minnette's skulduggery finds sustenance in the period's romantic feminine equivalent of chivalry. A little of today's procedure of calling things by their first names would have set matters straight at any part of the story. But that's the point of the whole narrative: this was Huntly, and this was 1901.

The love story between the pale Rossettian French teacher, Mlle. de Thal, and the sculptor Richard Stockton, becomes a glorified Arthurian legend in the twelve-year-old's mind, and sets the tone of the era: humorless but gracious, as sweet to remember as it would be hard to live in again. Miss Akins has crystallized it with subtlety and knowledge.

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Study for restaurant in the new terminal building of the Municipal Airport, Los Angeles. Lloyd Aldrich, City Engineer. John Austin and Sumner Spaulding, Consulting Architects. Drawing by Lyle Wheeler.

California arts and architecture

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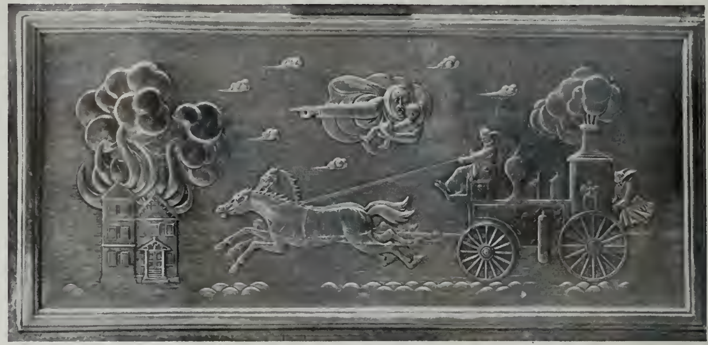
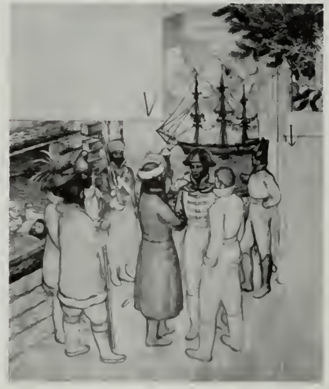


"Fireman Save My Child." Carmel Volunteer Fire Dept. Copper Repoussé.

Murals by Clay Spohn

by Dorothy Puccinelli

Three photographs courtesy Northern California W.P.A. project



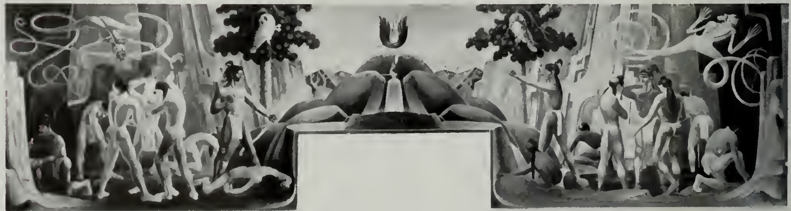
Detail of cartoon for projected mural in officers' quarters, San Francisco Presidio

IN THIS day when the fashion in art is emotional expression almost regardless of other factors, it is rare and satisfying to find an artist who clothes his emotions in a fine technique. Clay Spohn is that even rarer person, a fine technician who can use his craftsmanship to convey distilled emotion.

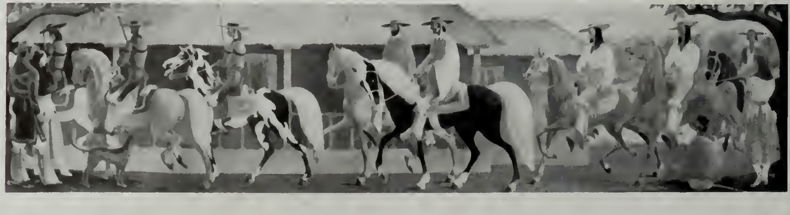
Not one of Spohn's pictures is ever sloppy in the smallest degree. His artistic integrity is such that he would undoubtedly suffer agonies rather than turn out a picture in any way inferior to the best he can do; and his best is very good indeed.

There is a good deal of surrealism in Clay Spohn's work, all the more authentic because he does not feel that he is a surrealist at all. He would probably call himself a realist if forced to choose a label. Nevertheless he is rarely content to paint appearances, preferring to use forms and colors in such a way that they become the suggestive symbols of a deeper reality. This reality often has to do with the world of primitive myths and beliefs which still live, according to the psychologists, underground in the most civilized of human beings; and that is why, perhaps, there is in some of Spohn's paintings the reality not of ordinary life but of concept and dream.

Indian legend of New Almaden, Los Gatos Union High School



Early California fiesta procession, Montebello P.O. *U. S. Treasury Dept. Section of Fine Arts*



Notes in Passing

• As for *Pins and Needles*, we were delighted all over again. There is the same pleasant approach to the subject matter that is usually treated with a stuffy art theater touch; there is a vigorous flavor that makes one feel that things in the hands of such people might remain pretty safe and honest and American, after all.

Everything is just a bit smoother, a bit more professional than it was in the first version. And, though we have moments when we are not sure whether suavity in this sort of thing is to be too ardently desired, nevertheless the spirit and bounce is still very much in the production. The first half roared along with the crackle of a blazing house.

One of our friends was very much upset about the skit having to do with the plays of Clifford Odet, but to us it was hilarious and rang joyous bells. The Red Mikado was a neat bit of juggling and we particularly liked the "three little D. A. R.'s are we." We would give anything to have them stuffed and hung up in our living room.

We liked *Pins and Needles* least when it stopped kidding itself and the general social scene. Its comments on our ways in the world are pointed and effective and enormously provoking when the approach is at the best level of the production's great, good humor.

Despite the protests of some of the people we know, we hope that *Pins and Needles* is here to stay. Such things are the best proof of the good faith of what we call our Democracy. When they can no longer be freely presented, we intend to gather our little tent up, buy an extra upper set and hit out for the hills.

• We have been getting pretty excited about the picture *Citizen Kane* and what it is likely to mean to the development of the motion picture. At the moment, we are not quite sure whether it is the best piece of cinematic story-telling we have seen in many a day or whether we were blinded by as dazzling a set of technical tricks as ever came out of Hollywood.

Certainly, Orson Welles and his boys have cooked up a very solid and exciting evening for anyone interested in what happens to a man with a lot of money and a lust for power. Somehow Kane himself never quite emerged, never quite achieved complete dimension as a personage or as a human being. It was the people about him that stood out sharp and clear in their relations with the man who shaped the pattern of their lives and pulled the blood out of them until they remained as nothing but echoes of his rather pitiful struggle for greatness.

Photographically, the picture is magnificent. We don't know exactly how it was done, but we have been told that Welles let the technicians try anything that came into their little heads with no holds barred. The result is a beautifully composed, moving narrative told by a camera with an amazingly penetrating and honest eye. Welles himself is smooth and faultless and carefully tailored to the measure of the story he has in mind. For us, however, it is in the work of the others that the picture achieves its pointing up and astonishing sense of actuality. Comingore, as the second wife, gave as fine and moving performance as we have ever seen on the screen. Cotton, as Kane's oldest friend, was a beautifully balanced and rounded character. A brilliant cutting job kept the complicated pattern of the entire production clear and moving. Whatever anyone says, *Citizen Kane* is a fine, provocative job. The least that can be said of it is that it might be called a fine experiment in the form of a cinema. That it took courage and talent and great, good sense; that it took honest craftsmanship and a clear understanding of the available materials within a great creative medium is more than enough to justify the time and money and energy that went into its making.

• We were dragged by the ears to the Congregational Church all prepared for a rather stuffy afternoon of holy music, and got neatly knocked out of our pew by some of the best music we have been privileged to hear in months. Some of the choral work found us trying to count the pieces in a stained glass window, but we were brought up sharply by six dances for piano from Bartok's *Mikrokosmos*, beautifully played by one Frances Mullen, who later performed a Charles Ives piano sonata up to the hilt. We rushed back for the evening program to a Shostakovitch quartet for strings, a Roy Harris Chorale, beautifully played by the Brodetsky String Quartet, and a cantata for chorus and orchestra by William Schuman from *This Is Our Time*, a fine poem by Genevieve Taggard. We had expected a great deal from two interpretations by Claude Sweeten and his radio band, but found the swinging of *Onward Christian Soldiers* rather pat and obvious. If you are one who can be shocked by the idea of a swing band in a church, then such a performance might be exciting, but we've heard too many fine colored choirs bring the simple spirit of fervent people into places of worship to be shocked or pleased or very interested in anything that was so obviously presented for sheer novelty.

To us, however, the fact that such an excellent program is being given under the auspices of a church is encouraging and exciting. The fact that it can be given only once a year makes us sad. Any group of people willing to go through the trouble and the hard work necessary should be supported handsomely not for one but several performances of first rate new music.

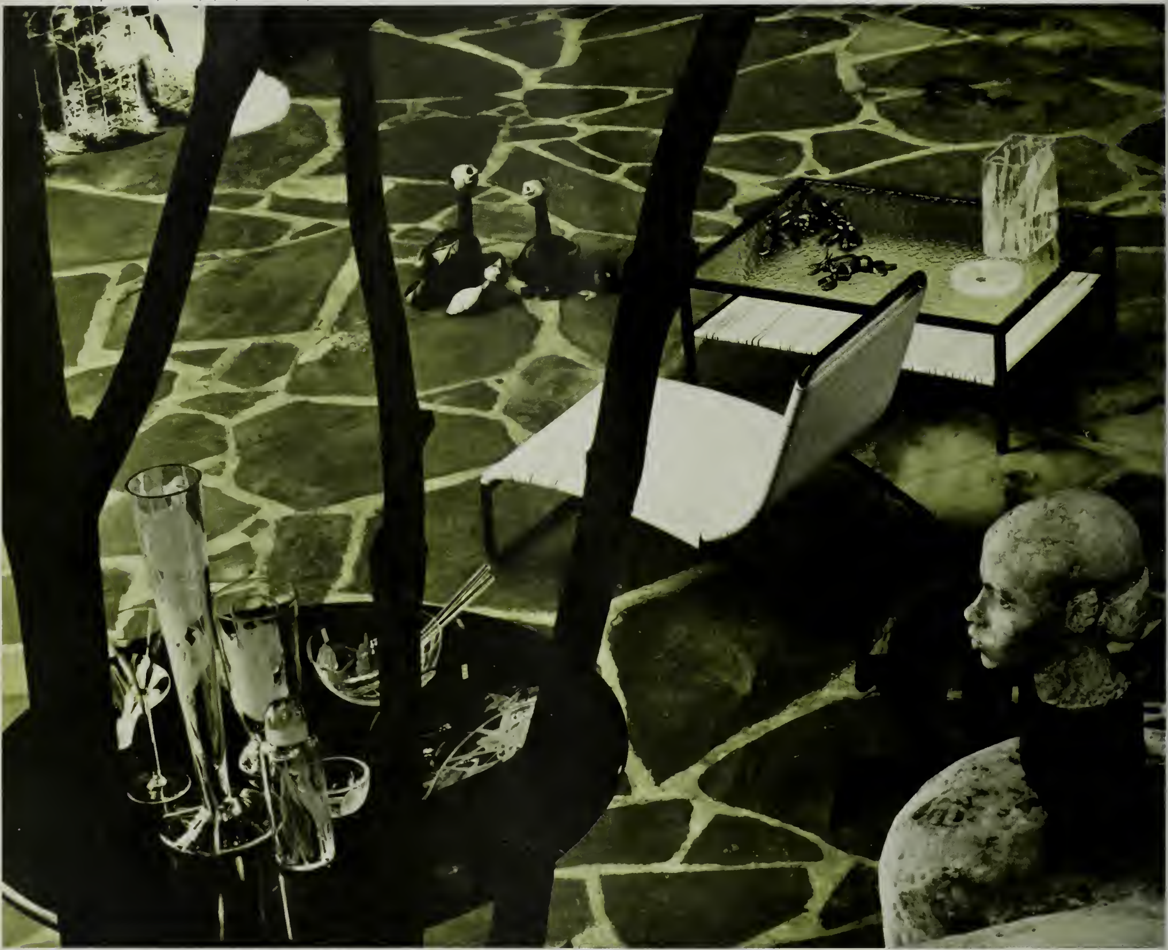
• This summer on the Coast looks very promising. Del Monte is even now ablast with the activities of California's first real summer theater. No less than Judith Anderson will lean out of her golden bar of heaven and do *Family Portrait* and possibly *The Tower Beyond Tragedy*, which in the script at least, is a vast and craggy mountain of theater fare. At the moment, Helen Gahagan is in the midst of an interesting performance and the theater's plans for the rest of the season are worth marking out a few "must" week-ends on your calendar.

• There are rumors that a colored review is in preparation in Los Angeles. We cannot make much that is too definite out of the bits and pieces of information that are drifting our way, but we do know that Denny Winters has been commissioned to work with the scenic designers. Any producer with the imaginatoin and intelligence to secure the services of this brilliant young painter has probably more than enough good sense to whip up a musical that will have us hanging on to our hats.

• Among other things, the show on Residential Architecture, designed by Ernest Born and on view at Gump's Galleries in San Francisco, is probably the best thing of its kind ever done in this part of the country. Born's exhibition techniques have taken the first rate material on hand and created a swift, lucid presentation of the work of some of the best of California's architects. The whole shebang should be mounted on moving platforms and we would feel privileged to pull the thing up and down the Coast so that people might see what really good architecture is all about .

Summer Garden

Ralph Samuels, courtesy of Raymond and Raymond Galleries



On the table, bowls, dishes and a red lobster; on the ground pottery ducks all by Beatrice Wood. The sculptured head by Philippa Brooks

Simply designed cocktail and highball glasses, fruit and ice bowls that have been sand-blown with smart patterns by Dorothy Thorpe

A table in metal and glass; chair in metal with cord upholstery by Hendrik Van Keppel. The colors; lobster red and grapefruit yellow.

Music for One's Self

Great music is no longer inaccessible to the general public. Actually, it is at the fingertips of anyone who cares to reach for it.

by Peter Yates

SUPPOSE I were on a desert island. And I had with me only my Steinway—or a Bechstein had washed up on the beach. And I had my choice of music. Precisely the situation of an ordinary person in the parlor of an evening. What music should I choose?

Well, since I am not on a desert island, not really, I have a great amount of music to choose from. Apart from my own loaded shelves—or, if they are your shelves, they may not be so well loaded—I have the Los Angeles Public Library to draw on. And here a digression in regard to that.

The Los Angeles Public Library is not famous for the amount of research carried on by the members of its music section—they are too busy serving the public in the music section. It is not famous for the number of its rare manuscripts and musical incunabula—it may not even have a first edition of Friml. Indeed the music section of the Los Angeles Public Library is not famous for anything that I can think of. But it is one of the most serviceable places an amateur can go to, if he wants to look for music. The same is true for professionals, but I am never sure how much music a professional ever goes to look for. Some professionals are also amateurs like you and me: a sure indication of such pro-amateurs is the frequency with which they may be observed climbing like monkeys among the files of any public library. They can find their way among the limbs and foliage of the fruits of music.

Given, then, that I am an amateur with a fistful of thumbs, sick of playing bridge and listening to *Information Please,* chock-full to the point of exasperation of hearing second-hand music, having heard all the music that other people care to work up and play. What shall I do with my fistful of thumbs?

I will naturally first of all get out that picturesque copy of the Chopin *Nocturnes* that belonged to my grandmother when she was a girl. That will last me a few days: I will enjoy these *Nocturnes* until I have begun to appreciate their difficulties; and then I will realize that they are music only for the most finished and sophisticated of artists—not professionals—music for the amateur of linear rhythm and tone; they are not for my fistful of thumbs. I will go out and buy Godowsky's most subtle and exquisite recordings of them. Myself I will go on to something else.

First I will go on to reading all the music other people play. This, of course, will not satisfy me, it will only exasperate, because I have already heard this music as it should be played. So I will be desperate. Then I will go to the public library. And there perhaps somebody will place in my hands an article exactly like this article, saying, "Here is something written for persons exactly like yourself by one man who has already inhabited and begun to furnish his own desert island."

No one can become an angel by purchasing a set of second-hand wings, or a songbird by whistling like a cuckoo. But anyone with some patience and a good deal of determination can begin by playing Bach, the simple music John Sebastian wrote for the pleasure and education of his wife and children. Anyone, allowed to take out five books at once can outfit himself with the *Little Preludes,* the *Anna Magdalena Book* and the selections from the oook written for Bach's son Friedmann, edited by Guy Maier, the first volume of Schweitzer's *Bach,* and a strong-flavored dectective novelette.

Keeping the novelette within reach this strong-minded amateur will then immerse himself in the pages of the Schweitzer *Bach,* particularly those pages which have to do with the proper playing of Bach's keyboard music. Then, novelette at one side and Schweitzer's Bach open at the other side, the heroic amateur will begin applying himself, his patience, and his fistful of thumbs to the proper interpretation of Bach's keyboard music.

If he is really strong-minded, he will then do one of two things. Either resign himself with fury to the novelette—in which case he has no further need of this article or of the public library's music section.

(Continued on page 38)

Paul Klee

A former Director of the National Galleries in Berlin who was the first to arrange a public exhibition of the work of Paul Klee states the credo of a great modern artist

by Dr. Alois J. Schardt, Ph.D.

IN VIEWING a work of art aesthetically one point must always be borne in mind. Art does not belong to the realm of the intellect and consequently is not obliged to follow its rules. The intellect has by means of comparing similar with dissimilar, like with unlike, to fix notations or ideas. In this way it becomes acquainted with all kinds of ideas, such as house, men, animals. Perceiving something the intellect compares what it has seen, heard with ideas previously collected, and calls it accordingly—house, tree, animal, or it asserts the negative: that it is not house, tree, etc. Ideas that habitually follow each other, as water becomes hot exposed to fire, or the thunderclap follows the lightning-flash, or an apple loosening on the branch always falls, not heavenward, but downward, we attribute such regular successions to the law of cause and effect. In this and similar ways we reduce all events to natural laws. Suppose, for instance, someone affirms something to be true, you compare this statement to those laws, whether he is right or wrong according to whether his statement agrees with these laws or not.

But when you pronounce the word "beautiful" you are in quite a different world, because the judgment of the beauty of the object is not based upon the laws stipulated by the intellect. Moreover, if you use the words, "wonderful," or "marvellous," you express your astonishment at events expressly surpassing the boundaries of natural laws. For those words cancel Newton's law. We say men are beautiful, not because their collar-bones are in the right place—the place in which the anatomist expects them to be, but because of how they are placed and how you find them arranged with other parts of the human body, and how all these parts are composed into one self-contained and self-acting organism. Stepping out of your house in the early morning and entering your garden you look in astonishment at the flowers that bloomed during the night. You don't think of any classification beyond your delight that there all of a sudden, such an organism as a calyx stands before you. You admire exactly that which no scientist is able to explain: the wonder of the organism. All these words expressing admiration tend toward the vital functions of powers expanding into one self-sufficient organism,—a small kingdom within the great and powerful kingdom of the universe—once created in about the same way.

This creative life is the realm of the artist. His is not to cope with results and matters of fact fixed by the analyzing intellect. His subject matter originates from amazing life itself. The intellectual man has to undo all movements, and having dissolved them into their component parts he can reassemble them to form a whole. His highest effort results in the expression of his world in numbers, figures, ciphers. The artist, on the contrary, has to resuscitate lifeless things. Lifeless nature to him is still life. His highest effort must be directed upon a world in an everlasting current of life.

Now, obviously, the world of the past few centuries stood under the predomination of the intellect, and so stands for a great part nowadays. This means that most people are accustomed to looking at this world from the viewpoint of cause and effect. This goes so far that even works of art created during this epoch are viewed—as in some way painted representations of natural laws. Moreover, our criticism of all works of any epoch is based on similarity to the object represented and fidelity to natural laws. Since the artists—Raphael, Durer, Michelangelo, up to the French Impressionists took their subject matter from that sensual world of Kepler, Gallileo, Newton, it follows that every artist of every epoch takes the greatest interest in the common themes of his surroundings. And because the natural laws were the most obvious matters of interest since the Fifteenth Century the artists accordingly shaped the world as our physical senses conceive them. But the very first glance at one of their paintings, even at one single stroke of their brush, informs us how they retranslated those matters into life. From this it follows that many people look at those works in a wrong way, because

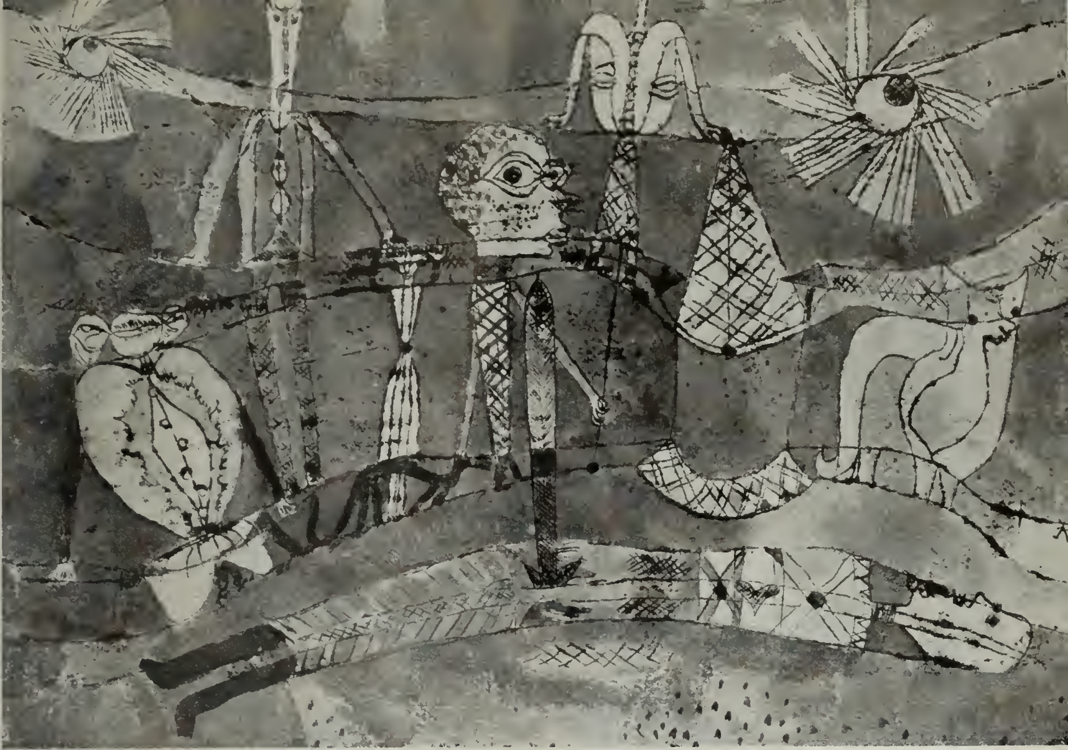
ORGANIZATION. 1918

Albright

CHILD CONSECRATED TO SUFFERING. 1935

SERPENT ON THE STAIR. 1929

THE SHEPHERD, 1929



END OF THE LAST ACT OF A DRAMA. WATERCOLOR. 1920

Buchholz Gallery

MAID OF SAXONY. 1922

they are to be looked at not with squares and an anatomical knowledge, but with the same wonder as that with which you view a Gothic cathedral, an ancient temple or even so-called primitive art—with the astonishment at the creative power of man, based upon the spiritual world unfolding into the realities of life.

Proceeding from this determinator, common to all works of art, you may comprehend the works of Klee also. He takes his *subjects* not from the realm of sensual nature, but rather from that of psychic emotions. His doing so is not very surprising. The interest in psychic things has grown more and more during the last decenniums—perhaps because many people did become doubtful about the value of facts—perhaps because mankind so exclusively involved in facts began to forget that there is a thing called the human soul which is regarded as of some value to human life. Ironically, and paradoxically, almost the very first men interested in psychological occurrences were the men of facts themselves—the business men. They came to want a successful business man to have some knowledge of psychological coherences. That is, he must be able to recognize the psychic motives from which originate buying and selling. By means of this knowledge he shall be able to influence his patrons psychologically. Without doubt the main psychic movement does not originate or run in business matters—quite the contrary. But from this you may recognize how this psychic movement is expanding.

As to the *form* of a work of art, it is of importance to realize that it is related to the nature of the subject matter taken as a part of the artist's epoch and surroundings. The idea of God—for instance—as the very core of all medieval thought and conception, effected a quite different artistic form from the influence of sensual nature during the Renaissance, Baroque Period, and the Nineteenth Century. In the same way the general form created by Klee in harmony with his subject matter must be quite different from the form of works in which the point of view of reality is appreciated. Because the two worlds are very different. Assuming that you are very familiar with this sensual world, let us look more closely at that psychic or spiritual world. As regards space and time in the two worlds; the presentiments of the soul are faster than the fastest movement in the physical world; the flight

(Continued on page 40)

THE CARICURIST AND HIS ART

A pointed weapon that in the hands of an honest man keeps the balance for the good, the true, and the pompous

AUTHOR JOHN STEINBECK

by Antonio Sotomayor

DONG KINGMAN, WATERCOLORIST

BENIAMINO BUFANO, SCULPTOR

ARTIST ESTHER BRUTON

MURALIST DIEGO RIVERA

HISTORY is full of caricatures, for humor is as old as man. The earliest-known representation of the human form, the "Venus de Willendorf," was certainly conceived by the cavemen in spirit of caricature, and not to commemorate some esoteric religious rite, as the scientists would have us believe. Everyone likes to laugh and there is no reason to suppose that the cavemen shared our cultural tradition that everything which is either amusing or enjoyable has a dubious moral value. The art of Egypt, the ancient Orient, Greek vase-painting, art of Ancient America, and even the religious art of the Middle Ages, all abound in personal caricatures. Leonardo da Vinci, Hans and Lucas Cranach, Pieter Brueghel, and Holbein applied their technical skill as draughtsmen to caricature. The works of Callot, Hogarth, Daumier, and Toulouse de Lautrec are testimonials to the heights of artistry to which caricature can attain.

Caricature has often been a dangerous and devastating weapon for the correcton of political and social evils. Holbein and the Cranachs, father and son, directed their satire against the pomp of the Church of their time. Daumier and his fellow artists, Philipon and Gavarni, used their artistic abilities to expose the hypocracy and abuses of the reign of Louis Philippe. Philipon's famous caricature of that monarch, demonstrating his majesty's resemblance to a pear, made the bourgeois king so ridiculous that it played a large part in undermining his prestige and causing his subsequent downfall. The French sympathizers with the Boers ruthlessly lashed at Queen Victoria with cruel caricatures. Satirical drawings played a large part in the World War. And only a few years ago we can all remember the international incident, brought about by Gropper's derrogatory drawing of the Japanese Emperor, that was published in *Vanity Fair.* Even today in Europe there are laws prohibiting the publication of caricatures of the heads of state.

The word caricature derives from the 17th-Century Italian verb *caricare,* meaning to *pack* or to *load.* So that caricature might be called briefly "overpacked representation," or perhaps "overstatement." The term was applied originally to personal portrait-caricatures of individuals. In the later 18th Century, when Europe rediscovered Greece, the vogue arose for classic art, and European society became intolerant of any digression from this type of "legalized" beauty. Any such divergence was considered grotesque, and the term caricature was used to designate the grotesque in graphic representation. The 19th Century again saw a different interpretation of the word—its meaning was enlarged to include any pictorial or graphic satire—political or otherwise, whether exaggerated or not. Recently, popular art, as exemplified by cartoons, has branched out and become an industry, and the word seems to be returning to its original usage—the portrait-caricature.

Public opinion, however, still considers any graphic representation, which is ridiculous, comical, grotesque, or exaggerated, to be caricature. Good caricature may have these qualities, indeed it often makes use of one or more of them. It certainly *exaggerates,* but exaggeration cannot be alleged to be its main aim; and it is possible to exaggerate to excess without achieving a good caricature.

Mere *comicality* is not the true test of a caricature. There are some artists for whom the ability to make a comical likeness is only a clever trick. The subject has a big nose, so the commonplace artist exaggerates it. There is no penetration, no comment by the artist; it is simply a lampoon. The real caricaturist may feel that the nose, though big, has no significance in regard to the individual's character—some other not-so-obvious feature may indicate the character of the subject better—so he will give that feature prominence and understate the nose. A good caricature is not merely "a face with a long nose"; or if it has a long nose, and it is a good

(Continued on page 39)

JOSEPH SINEL
Industrial Designer

by Dorothy Wagner Puccinelli

THERE are few things more beneficial to human consciousness than art in its various forms, and few things more difficult to sell. Once established, however, the taste for beauty is generally lasting and creates a powerful demand. Thanks to Mr. Sinel and other pioneers who carved their way through a hostile wilderness of bad design with hostile manufacturers lurking behind every product, it is possible now to buy machine-made articles of beauty and distinction; it has been demonstrated that beauty pays.

Joseph Sinel is really the Adam of his profession. When he arrived in this country, a young New Zealand artist with some experience in lettering and typography acquired in England, the world of American machinery and machine-made products was a jungle, unexplored and untouched by the artist designer. Sinel observed a need, decided that here was a career waiting to be domesticated, named the career Industrial Design, mastered it and became its champion. He has written articles about it, given lectures and made speeches, besides distinguishing himself in most of the various branches of his profession. His beautiful lettering and typographical layouts are well known. He is the author of a book on American Trademarks and Devices, and is responsible for the layout and typography of fine editions by the Grabhorn Press and other printers.

A visit to Joe Sinel's studio reveals at least part of the extent of his service to the world. It is a true service. Now, when kinesthetic reactions are recognized as playing such a very important part in our lives, the function of the artist designer who styles the things we live with must be accepted as the potent force it is; and Mr. Sinel's portfolios show that he is responsible for an astonishing number of the articles in daily use whose forms give pleasure to the eye and the hand.

He has designed everything from bottles to distinguished interiors, inclusive. We are more than likely to weigh ourselves on Sinel designed scales, make our toast on a Sinel toaster, improve our hearing with the Acousticon, drink wine from bottles whose form and labels he has styled, receive our orchids—if any—in Sinel containers delivered from a Sinel designed automobile. Baked beans and canned salmon sport labels and trademarks by Sinel, clear, simple, easy to read and to remember. The impact of all this on public taste is considerable. If useful, beautiful and inexpensive articles for daily use are available, is it too much to hope that sooner or later the buying public, accustomed to these things, will refuse to tolerate the ugly, the cluttered and the confused?

Two things, Mr. Sinel thinks, are postponing realization of this Utopia. One of them is the scarcity of really good artists trained for industry; the second, reluctance of manufacturers to use the results of such talent. The industrial artist, says Mr. Sinel, almost invariably has the task of converting the client as well as of creating the design.

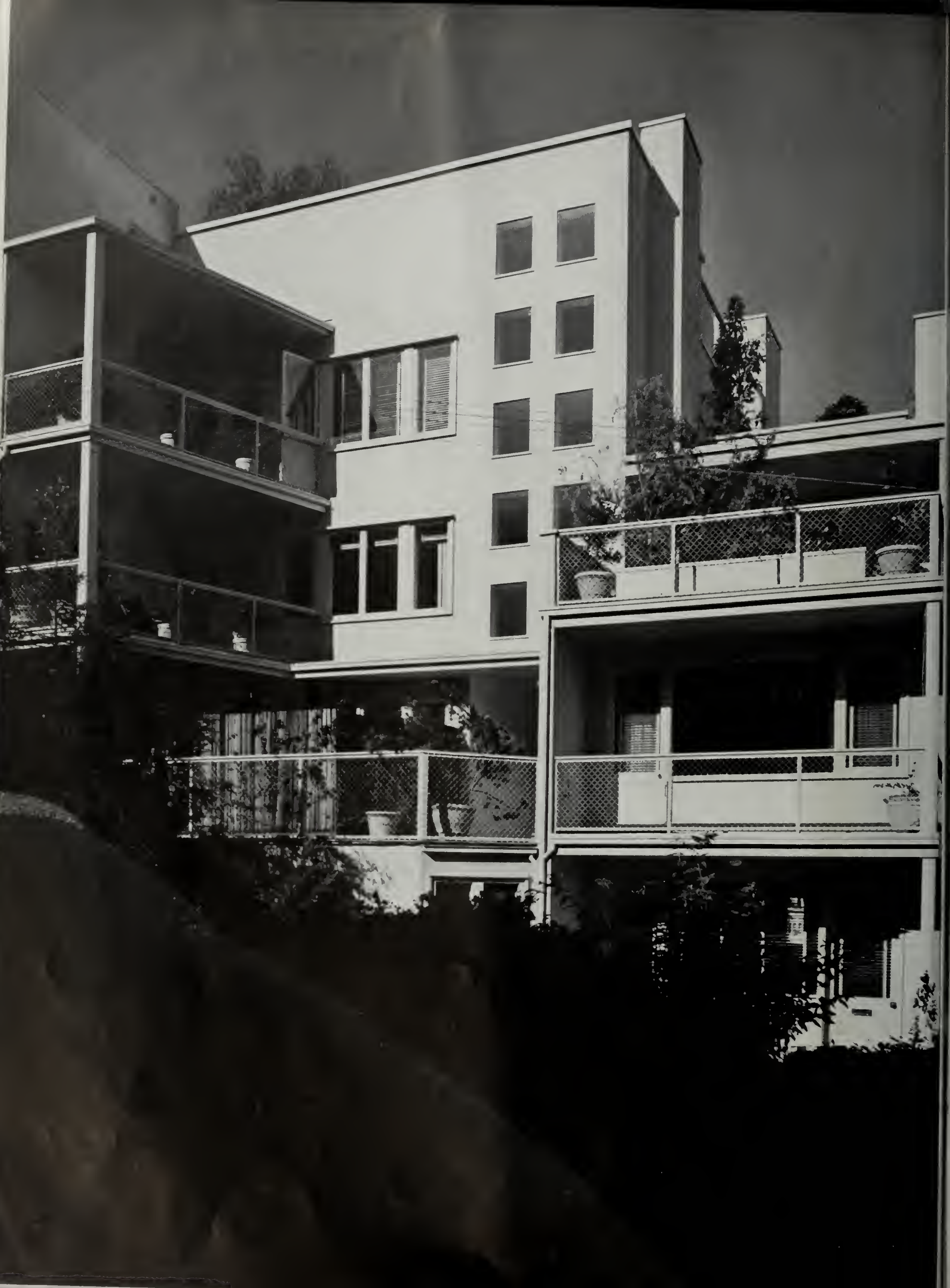
A top flight designer, such as Mr. Sinel, of necessity combines in one person the skills of a staff of experts in several fields. In addition to being an artist of no mean ability, he must be able to sense why and what the public will buy, and relate this knowledge to the client's product. Often he can suggest improvements in the product itself. He must design a "dress" for it which will proclaim its superior qualities; and have a sufficient knowledge of the processes of manufacture to be sure that this dress can be produced cheaply and efficiently. Mr. Sinel believes that the function of the artist in industrial design in this respect is really an extension of the work of the engineer. That is, he takes the forms the engineer designs, if necessary modifies them to express their function more fully, and interprets, or dramatizes, their superior qualities to the consumer.

Sinel generally achieves this by the justness and distinction of his design. These qualities, rare enough in any milieu, are positively startling in a commercial product on, let us say a grocer's shelves; or, for that matter, in a director's office. Clean form, stripper of non-essentials and perfectly adapted to its function, is always arresting. It is also good business.

The Sinel San Francisco studio is in a house by Richard Neutra. Of course it is simple, modern and intelligently planned. Here and there are reminders of jobs completed or in production. In one corner is an elaborate model of an aquarium representing the Great Barrier Reef, designed for the Australian Building at the Golden Gate International Exposition with what appear to be thousands of fishes swimming in gauze depths. On the mantel, beneath a watercolor of New Mexico, are strange geometric shapes in wood, byproducts of one stage in the designing of a bottle form.

Such apparently disparate projects as the designing of a florist's box and the redesigning of a department for a leading store are handled with equal attention to design principles. Each problem is just another opportunity for industrial design to be useful, according to Mr. Sinel, who regards his profession as an acceptable way in which an artist can make a living and fill a useful place in present day society, rather than as a crusade. He much prefers to discuss the future of industrial design to talking about his own part in its development.

Sinel himself is a modest and soft-spoken man with a sense of humor to match his eyebrows, which verge more than slightly on the diabolical. One never knows just what will happen next. He is happiest out of doors. The fact that San Francisco can now claim him as a resident is due to his finally deciding that New York City was too far from the country; and whenever it is possible to leave his studio to its own devices Joe Sinel loads camp equipment and bed into his trusty station wagon and heads for the high Sierras.



Photographs by Esther Born

Roger Sturtevant

EXHIBITION OF RESIDENTIAL ARCHITECTURE

by Ernest Born

EXHIBITIONS of Architecture should be held often. Large Exhibitions, small Exhibitions,—uptown, downtown, here, there and everywhere, especially in the schools.

This is a small downtown Exhibition, supplemented with a lecture program.

Here is an attempt to bring together a group of really distinguished homes, all designed by registered architects. All of them are worthy of study, particularly in the matter of planning, site adaption, and handling of materials and spaces.

Trends? There is still too much uncertainty in the world of today to be sure of the direction of a trend. However, the most distinguished work shown here has, at last, gotten away from being historically authentic this or that "style." Less and less do we see fake half-timber work or pigeon cotes over the garage in the "manoir" fashion, or a forced perpetuation of the American revolutionary scene.

Yet, the question, "what style is your house going to be," is still being asked. As long as such a question is asked we can be certain that we are still blindly groping in quest of a national expression of our culture.

If there is any trend, it is toward simplicity in all things, planning, design, construction—all based upon a simplification in our manner of living. Ostentation has become distinctly unfashionable. Gardening has become a kind of national craze. This is good.

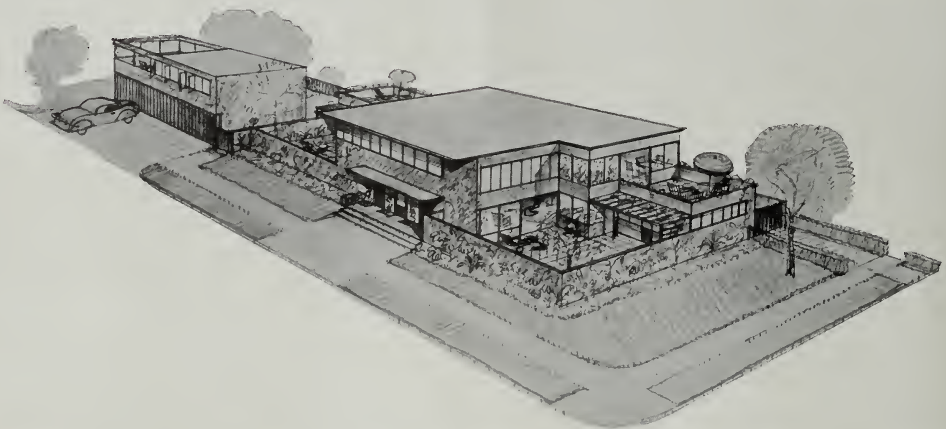
However, there is a certain overdoing of this simplicity and gardening business. I am thinking of two young people I know who spend all their spare time as slaves to their garden—spraying, watering, cutting, and much else. They pretend they love it, perhaps they do. But I think that before long they will "brick in" a large part of their garden, and just sit in it, letting the rest take care of itself.

There is also a self-conscious overdoing of certain things—horizontal lines, glass areas, so-called "functional features". This suggests that there is a long way to go before we achieve a regional style, and longer before a national style will emerge, if it ever will.

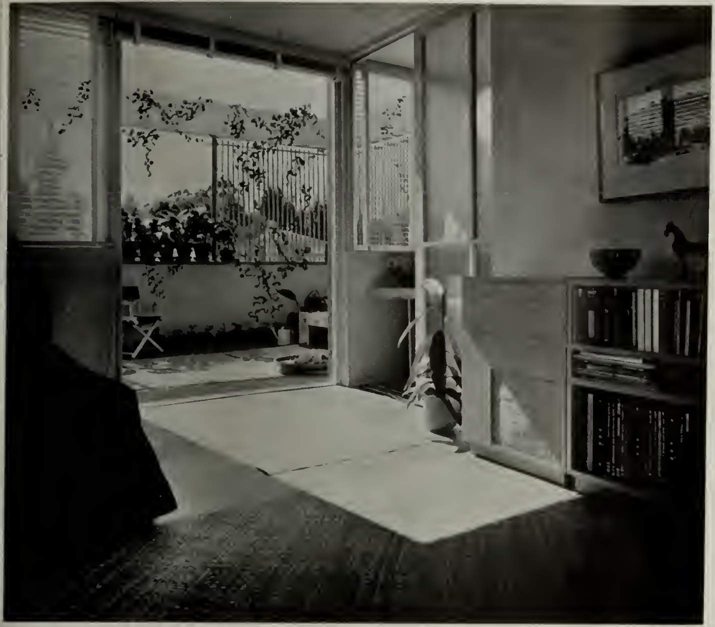
California is leading the nation in the development of a viewpoint toward the residence. Perhaps this is because we are the first to "find ourselves" as to the way we want to live as a group, coupled with the extraordinary good luck of having a highly talented group of architects living here to interpret and give life to a regional viewpoint.

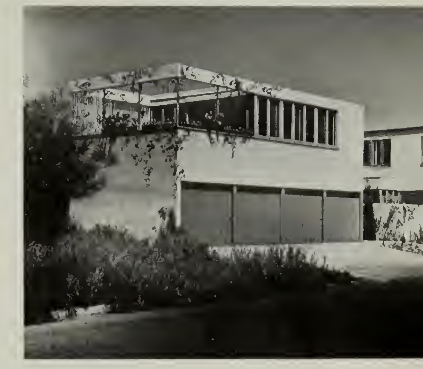
Material from an exhibition of residential architecture at Gump's Galleries, San Francisco. On the facing page, an apartment by William Wilson Wurster. **1,** Hervey P. Clarke. **2,** C. Bolton White. **3,** Henry T. Howard. **4,** Fred Langhorst. **5,** Edward B. Page. **6,** Clarence Mayhew.

A small apartment



ENCLOSED PATIO PAVED WITH BRICK WHICH FORMS AN OUTDOOR LIVING AREA IN THE SPIRIT OF CALIFORNIA





THIS four unit apartment near the Santa Monica mountains and the Pacific Ocean was designed for the purpose of giving each tenant the full benefit of outdoor living. The plan is arranged in such a way that every unit enjoys the complete privacy usually found in small individual houses.

Both living room and bedroom open into the patio through large sliding glass doors which when rolled back greatly extend the living area.

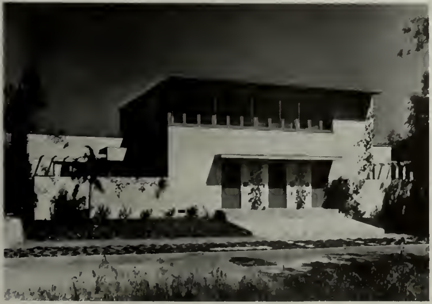
The second floor two bedroom apartment has a generous east and west terrace. The unit above the garage, an apartment with dinette, kitchenette, and dressing room, has a large sun deck for living, eating and sleeping purposes.

Each unit has its own service porch, laundry, and separate front and rear entrances.

The exterior colors are pale terra cotta with blue wood work. The interior walls throughout are of egg shell color and all built-in wardrobes and the glass partitions in the living rooms have a pale tint of gray-rose. Tiles in the kitchens and bathrooms are very delicate blue with linoleum floors in dark blue.

The Gretna Green Apartments
Brentwood, California
Designed by J. R. Davidson

Shulman



OPEN PORCH WITH ENTRANCE INTO THE LIVING ROOM

HOUSE IN A WESTERN VALLEY

House for Dr. and Mrs. R. S. Hiatt
Modesto, California
Architect, Gardner A. Dailey, A.I.A.
Landscape Architect, Thomas D. Church
Decorator, Frances Elkins

LOCATED in the flat San Joaquin Valley where the summer climate is often severe, this house has been designed with ventilation as its major problem. The rays of the sun have been kept away from the walls and windows by constructing the roof as an overhanging suspended lid, extending outward. Curtaining is loosely woven fabric and on some windows split bamboo has been used in order to give privacy without stopping the occasional summer breezes.

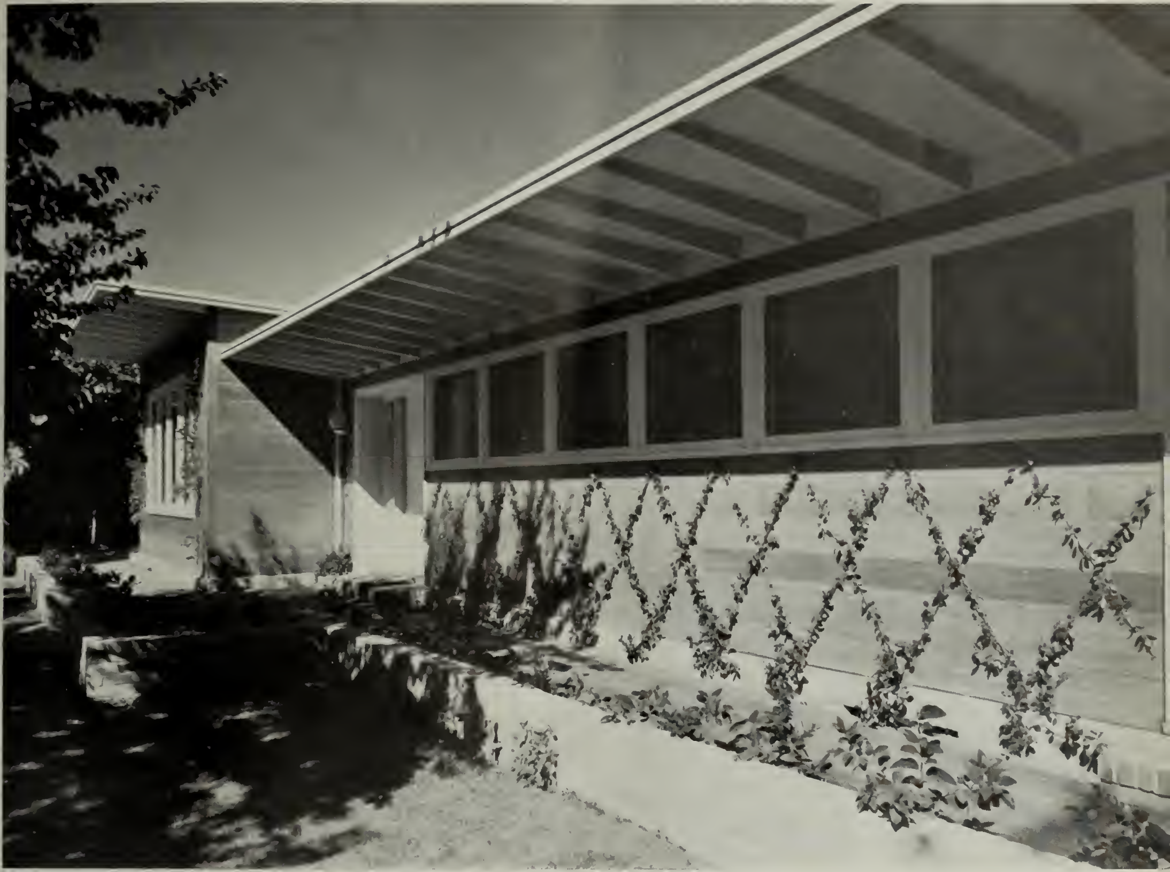
Reflected glare was eliminated by using natural, oiled redwood exterior walls. The trim and roof overhang are painted cream white. The double roof has continuous louvred ventilation entirely around the roof space.

The house divides itself naturally and well into living, sleeping, and service areas. The master bedroom with a private entrance permits the owner, who is a doctor, to go about his professional duties without disturbing the routine of the house.

The living room walls are quartered oak plywood stained light cinnamon brown and waxed. The gallery leading to the bedrooms has a built-in storage space and walls covered with grass cloth. The window sash is designed to drop entirely clear of the openings allowing full ventilation.

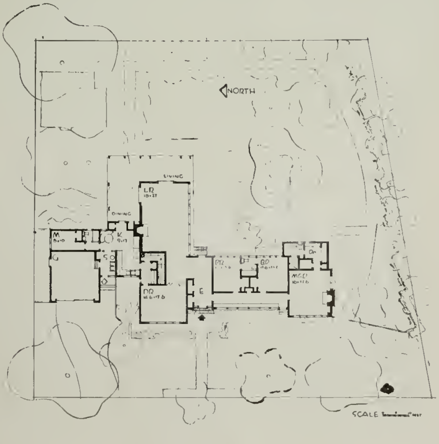
The garden has been carefully planned in relation to the house and provision has been made for effortless outdoor living. The court is paved with redwood blocks, and planting has been carefully planned to provide shaded areas.

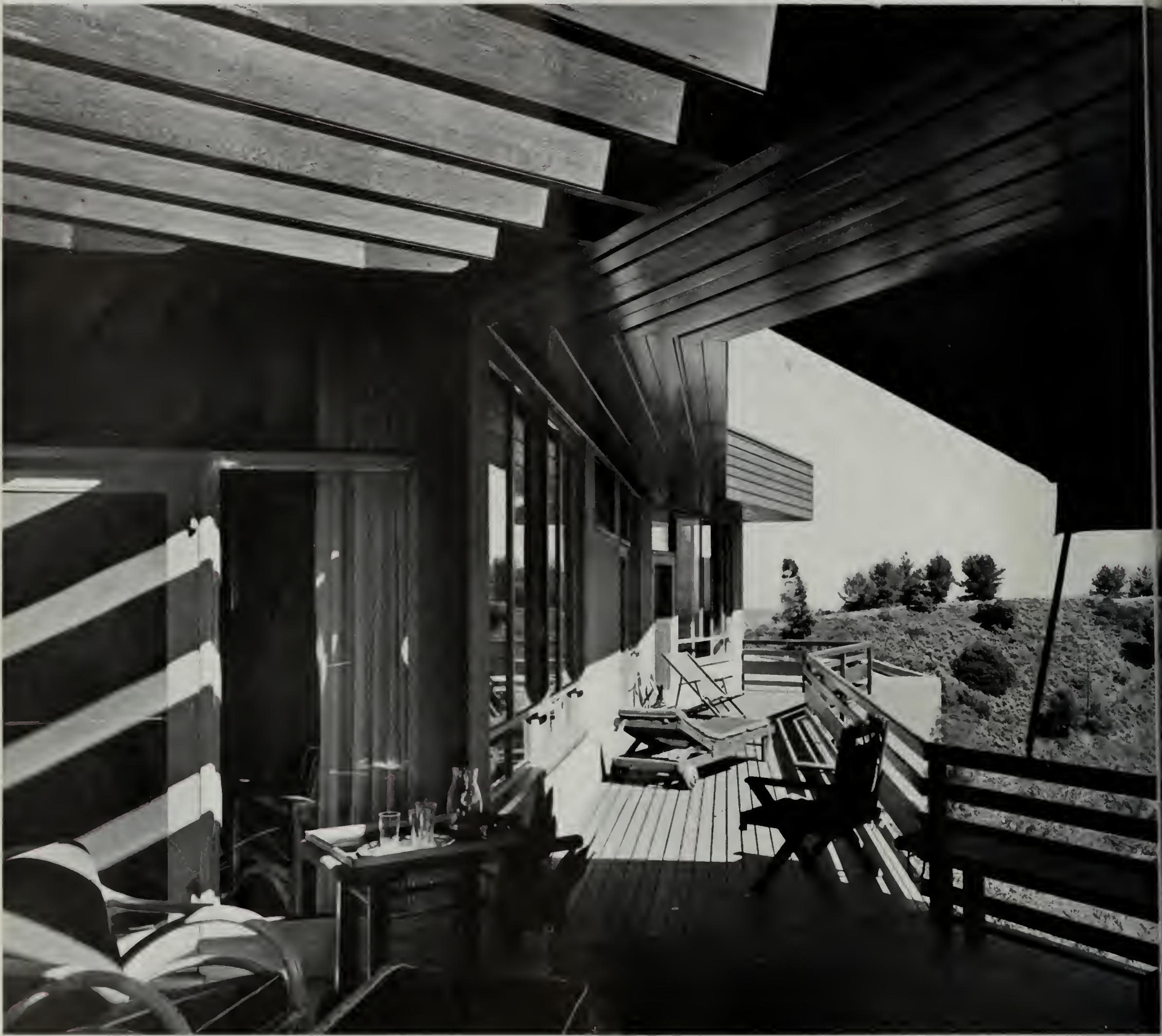
VIEW FROM ENTRANCE HALL INTO LIVING ROOM. BELOW, LIVING ROOM SHOWING GLASS WALL



ENTRANCE DOOR AND VISOR OVER GALLERY. GALLERY WINDOWS SLIDE INTO WALL ALLOWING FULL SCREENED OPENING. EXTERIOR IS REDWOOD OILED IN NATURAL FINISH

Roger Sturtevant





THE CANTILEVERED TERRACE ADJOINING THE PLAY ROOM AFFORDS AN EXPANSIVE VIEW OF THE CANYON AND CITY BELOW

Hillside house

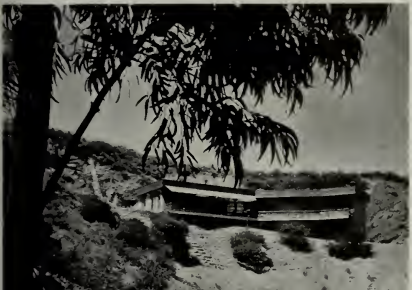
House Designed by Paul Laszlo

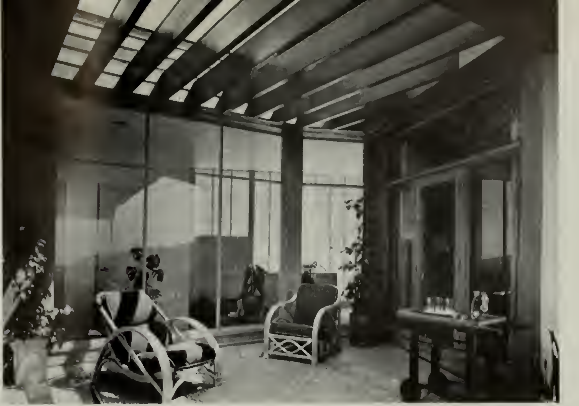
THIS hillside house has been carefully designed and built to fit the contours of a curved property. The full length terrace is cantilevered out and commands a sweeping view of the canyon and city below. An entrance hall serves as an introduction to the patio and principal living room. It extends into the sleeping quarters of the house and permits passage into the three carefully planned bedrooms. The combined living room and dining room is thirty feet long, and opens upon the terrace. A kitchen, service porch and maid's room have been placed in the street side of the house.

The recessed patio is a beamed covered area which gives directly upon a terrace and has access to the entrance hall, the living room, and the master bedroom. The house is beige stucco with natural redwood trim. The entrance on the street side is set into a ribbed glass screen.

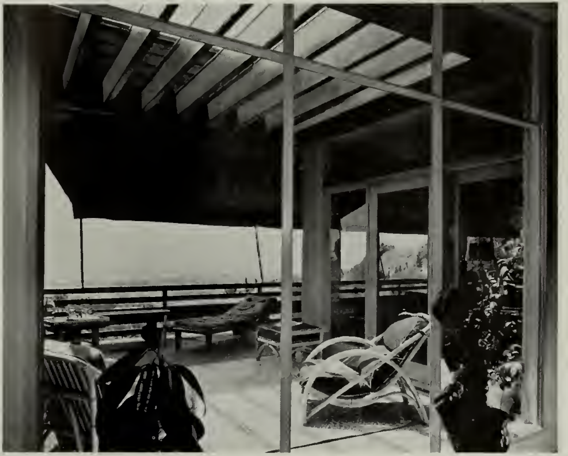
The landscaping has been kept simple in order that it might be easily cared for, it being considered that the natural growth of the surrounding country would be best for the straightforward appeal of the house.

Shulman

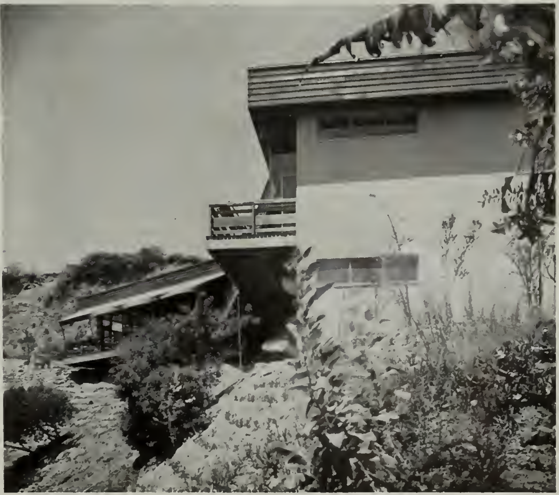


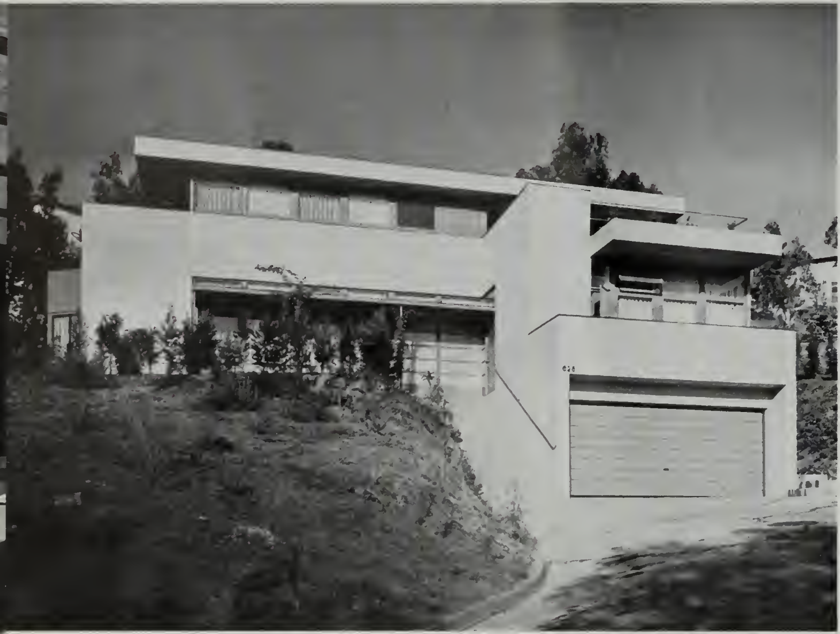


VIEW OF RECESSED PATIO SHADED BY AN INTERESTING TRELLIS



EXTERIOR SHOWING CIRCULAR SWEEP OF HOUSE THAT CONFORMS TO CONTOUR OF LOT





Small city house

House of Mr. and Mrs. Alexander Hural

Designed by Gregory Ain

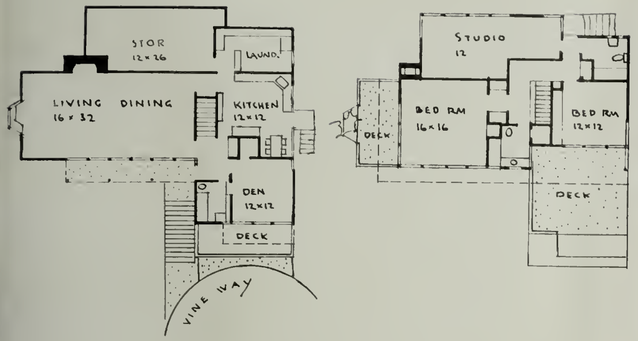
George Agron, Associate

THE site of this house is a small city lot rising very steeply from the street. Hence the garage, on the street level, serves as a foundation for part of the house.

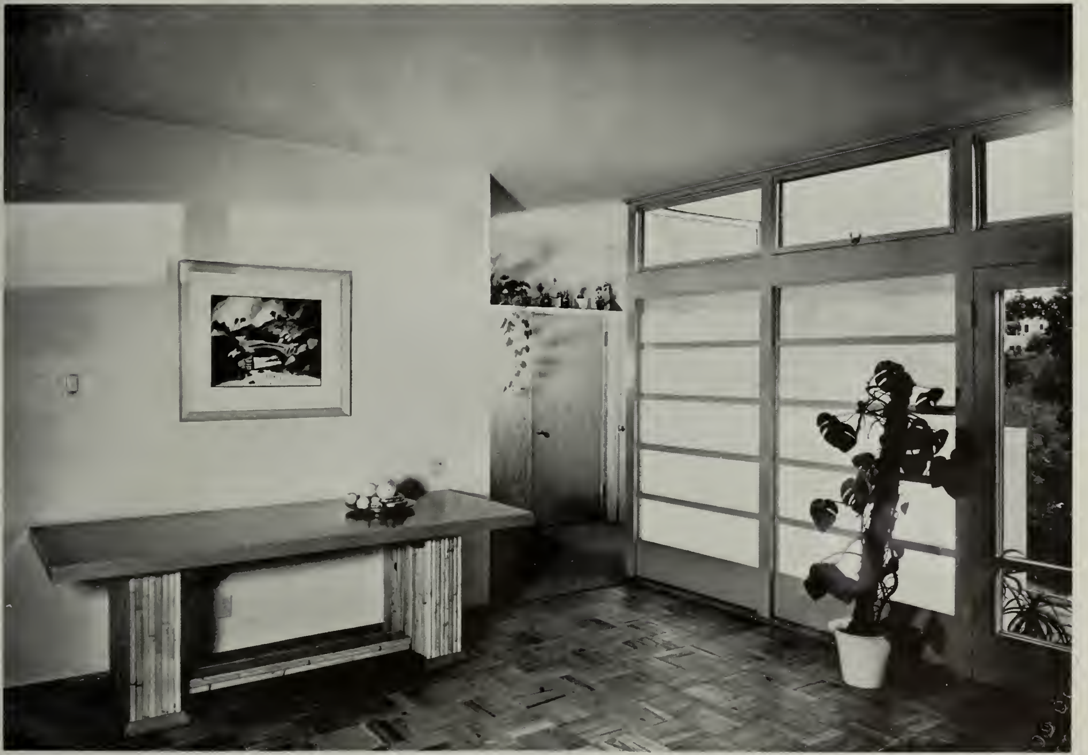
In order to take advantage of the view and of the sun, all principal windows had to face toward the street below; nevertheless, privacy is still maintained, by pushing the rooms back from the balcony walls, and by the use of obscure glass in those living room windows nearest the entrance. On each floor level, the two principal rooms open out upon sheltered decks, and both floors have direct access to the ground. However, all rooms are served by a central entrance hall.

The walls and ceiling of the living-dining room are of light gray painted plaster, and the floor is of oak blocks. The tan split brick fireplace is slightly recessed behind the plane of the wall. The low projecting roof over the entrance terrace interrupts the ceiling-height windows only as a transom bar.

All rooms are provided not only with liberal areas of glass but also with wide unbroken areas of blank wall, giving considerable freedom for arrangement of furniture.



View of the living room showing sandblasted glass panels at entrance and oak block floor. Walls and ceiling are light gray plaster.



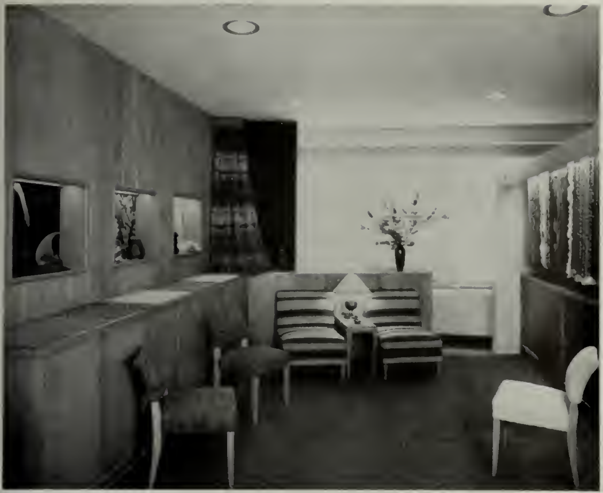
INTERIORS

Residence of Mr. and Mrs. E. W. A. Peake
Palm Springs, California
Interiors by Jack Moss
Furniture Designs Executed by Frank Baden

Dapprich

AN EFFECT of quiet restraint has been achieved by the decorator by the careful blending of colors and by the special attention to details. The living room, master bedroom, and dining room are in Spanish modern; the den, guest room, and sun room are in Tropical modern. The color background throughout the house is heightened by specially loomed linen and wool rugs.

A pair of cabinets housing the radio and record player is an essential feature of the living room. The walls are pale green and a large mirror framed in metal leaves, ranging in color from deep blue-green to chartreuse, creates a center of interest. The den is accented by a metal mural in oxidized copper designed in a desert motif and framed in hand-carved bamboo. Bronze lamps with sand-carved glass bases flank the mural. Powder blue walls in the master bedroom with a Baroque design give a cool, pleasant atmosphere for a hot climate. An original weave in the textured bedspreads was designed especially for the room. The rug is peach-biege. Hand-blocked wall paper with a palm frond motif in white and gray against soft green was used in the guest room.



MODERN OFFICE

Showroom for Klearflax Linen Looms, Inc.
Los Angeles, California
Designer, William Wagner

Floyd Roy

THIS is a practical modern treatment of a display room executed to give maximum exhibition space for rugs and fabrics without the usual commercial atmosphere. The woodwork is white pine with honey stain covered with dull lacquer. Contrasting panels are green and cream. The rug is green linen. The shadow boxes are indirectly lighted, and the display racks so arranged that they do not intrude into the room when in use. The information desk is accented by a background which is a hand-painted mural. The furniture is covered with a special hand-woven fabric. The handling of color, fixtures, and furniture creates an impression of spaciousness far greater than the comparatively small floor area.

PRODUCTS AND PRACTICES

COPPER ARMORED SISALKRAFT

For a long time architects have wanted a practical, inexpensive material to flash window and door openings to eliminate drafts and stained plaster. Copper has long been recognized for its protective qualities—but the cost of heavyweight copper made its use in the average home prohibitive. Now through the use of Copper Armored Sisalkraft it is possible to get copper protection on every job. For less than 75c it is possible to completely flash the average 3'x5' opening.

Copper Armored Sisalkraft consists of a lightweight sheet of electro-deposit copper bonded to tough, waterproof Sisalkraft. A lightweight sheet of copper is just as impervious to the passage of moisture as is a heavy copper sheet, providing the lightweight copper can be applied without rips or tears. The reinforcing sisal fibres in Copper Armored Sisalkraft make it possible to apply a lightweight sheet of copper easily and quickly without rips or tears. Any workman on the job can apply it. Specifying Copper Armored Sisalkraft for flashing all window and door openings eliminates all danger of moisture and air penetration and its resulting damage.

Copper Armored Sisalkraft is available in a large variety of roll sizes, with copper weighing one, two, and three ounces to the square foot, through retail lumber and building material dealers everywhere. The 1 oz. 6" width is recommended for flashing. Testing samples and suggested architect specifications illustrated with isometric drawings can be obtained by writing this publication or direct to The Sisalkraft Co., 55 New Montgomery St., San Francisco.

GLASS NAILED TO WALL NOW POSSIBLE

Nailing structural flat glass to a wall area with a hammer is now possible. This revolutionary procedure in utilizing glass-faced wall surfaces for dwellings was revealed in the first announcement of such construction methods by G. P. MacNichol, Jr., vice president in charge of sales, Libbey-Owens-Ford Glass Company, before the annual meeting of the Pacific Coast division of the National Glass Distributors Association in Del Monte, Calif., on May 15.

Most important angle of the glass company executive's announcement to the low-income prospective home owner is the fact that he can now have a part of his bathroom or kitchen paneled with colorful, easy-to-clean glass exactly as it is being done in residences of the $8,000-and-up brackets. This is true because the glass, an opaque product known as vitrolite, can be installed so easily. It is accomplished by taking advantage of prefabrication principles, whereby a slab of the sparkling glass is cemented at the plant to plasterboard in such manner that the backing has an extension to form flanges. Nails driven through the flanges directly into the studding securely anchors the vitrolite panel into position.

An example of the use of Vitrolite, the glass paneling, developed by Libbey-Owens-Ford, which can be nailed to walls. It is easy to install and inexpensive.

Practically as easy to install as hanging a mirror, vitrolite paneling around a tub in the bath, above a kitchen sink or as colorful backing for a lavatory, is installed quickly, thus saving considerable time in labor. Prefabrication, of course, makes it possible to install the product faster and, accordingly, sharply reduces the over-all cost to a point where the small home can have the advantage of sparkling color in the bath in a permanent setting that remains gleamingly beautiful through the years.

"GLO-BROILER" ON EXHIBIT

Visitors at the Southern California Home Show, to be held beginning June 6 at the Pan-Pacific Auditorium, will be interested in the new "Glo-Broiler," which has been introduced in the new Roper gas range. Perfected after exhaustive factory experiments and field tests, this new broiler is available in several de-luxe Roper gas ranges. "Infra-red" heat provided by the "Glo" burner assures more speed and more intense penetration. Even extra-thick steaks may be broiled more quickly than before. Charred rare or medium steaks are just a few of the possibilities provided by this new broiler. Savings of fuel and time are of particular appeal to the owner of the new Roper gas range.

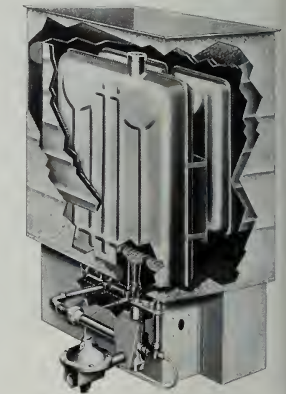
PLANS COMPLETED FOR EXPOSITION

Plans have been completed for what promises to be one of the outstanding heating and air conditioning expositions yet held in the West—the Pacific Heating and Air Conditioning Exposition, which will be held at the Civic Auditorium in San Francisco, June 16-20, sponsored by the American Society of Heating and Ventilating Engineers and managed by the International Exposition Co.

Exhibits will feature the latest developments in heating and air conditioning, and the emphasis will be on their adaption to architecture in the western states. Architects, designers, engineers, builders and many others interested in home and commercial construction, as well as those interested in heating and air conditioning problems, undoubtedly will find the exposition of unusual educational value.

One of the outstanding exhibitors will be the Pacific Gas Radiator Co. of Huntington Park, Calif., which will show a complete line of its products. It will especially feature its Thermolator Model 2 TVF Warm Air Circulator, its Model PF Pipeless Floor Furnace, and its Models A-69 and A-11 Forced Air Furnaces. Full information on these and other products of the company will be available at its booth, which will be in charge of heating and air conditioning experts.

The Pacific warm air circulator is a new, attractive circulator heater equipped with a fan which increases the flow of warm air, providing more rapid heat delivery and preventing stratification of air at the ceiling. In damp, humid climates this vented Thermolator prevents excess moisture on walls and windows. Products of combustion never come in contact with the air you breathe. It is equipped with a new, improved multi-tubular burner and an all-steel heating element, and is fully enclosed in a modern, new style furniture steel cabinet, finished in standard colors of hand-grained walnut or antique white. Special finishes also are available. Model 2-TV is also available without the fan.



Pacific Gas Floor Furnace

The Pacific Model PF pipeless floor furnace supplies heating comfort to the "average size" home without a basement. It is designed to meet the demand for efficiency and economy of operation. It fits in a floor opening, register flush with the floor. Cold air is drawn off the floor, re-heated and circulated throughout the room or rooms. There also is a Pacific Dual Register Furnace, filling the same general needs, which delivers heat from a single furnace to two rooms separated by a wall, either one or both at the same time. The Pacific Model PS is a single wall register furnace which has only one outlet.

Model 2-TV Thermolator

Models PF, PD and PS have die-formed (from heavy steel sheets) combustion chambers and heavy-duty radiator sections. They are equipped with draft diverters which insure dependable furnace operation in cases where there are occasional back drafts or excessive updrafts in the flues. Optional control equipment includes manual controls, automatic pilots and full automatic room thermostat controls. All models provide real furnace heat for small homes, shops, offices, stores and similar buildings.

The Pacific Model A-69 Forced-Air Furnace is a modern and compact forced-air basement furnace with built-in blower for delivering clean, healthful air under positive, uniform pressure in sufficient volume for any heating problem. Because of the handsomely designed and beautifully finished steel cabinet, this gas-fired unit is an ideal addition to a recreation or playroom in the basement. It is made in a various range of sizes, with capacities to take care of every heating and ventilating demand, whether installed in small or large residences, churches, offices or commercial buildings. Minneapolis-Honeywell control equipment, including "heat leveling" thermostat and silent solenoid gas valve, is standard equipment throughout.

Model A-69 Forced Air Furnace

Blower and heating units are made in separate cases and joined together securely and neatly with metal trimming which gives the appearance of an attractive one-piece casing. The unit has a Pacific multi-tubular burner, which produes a high flame temperature at low cost. Instead of one large single tube burner, the multi-tubular burner consists of several small individual blue flame bunsen burners, each having its own independent air supply mixed in exactly the right proportions for maximum flame temperature and greatest fuel economy.

The Anemostat Corporation of America will exhibit a complete line of draftless air diffusers in their Booth No. 635 at the exposition. Large photo murals will illustrate several outstanding installations, while smaller photographs in bound photo albums will show additional illustrations of several hundred other installations. The Anemostat is an air diffusion device consisting of hollow flaring members placed in certain relationship with each other. It assures the draftless distribution of any volume of air at any volume of air at any velocity and equalization of humidity and temperature throughout the enclosure. Complete facilities for actual demonstration will be provided at the exposition.

The General Controls Company of Glendale will present a complete display of modern automatic control equipment, including automatic valves, gas controls, thermostats, relays, etc. This company is one of the pioneers in the automatic control field and several new developments will be presented during the exposition. The advancement in automatic control equipment during the last few years has been such that it is assured its display will be one of extreme interest and educational to all the visitors attending this schow. Users of General Controls are additionally welcome at the factory, 801 Allen Ave., Glendale.

Both evaporative air coolers and modern gas-fired heating equipment will be exhibited by Utility Fan Corporation of Los Angeles. Utility air Koolers are built in fifteen models, from 1,000 to 11,000 cubic feet per minute, for all types of residential, commercial, and industrial buildings. The heating line includes forced-air furnaces with the exclusive Uni-therm elements—guaranteed against burnout forever; floor and dual register furnaces, and circulating heaters with built-in fan design. Utility Fan Corporation recently opened a huge new factory for mass production of this line of cooling, heating, and ventilating equipment.

NEW SYSTEM OF INSULATED CAST STONE CONSTRUCTION

A new modular system of construction based on prefabrication units of cast stone, with "built in" insulation. now being introduced in California by Gilbert E. Tucker, who for 15 years was a leading manufacturer of stone in the Pacific Northwest. This practical application of cast stone to residential construction is attracting wide attention in architectural and building circles.

Two houses are now under construction in the 12200 block on Riverside Drive in Los Angeles, and will be ready for showings June 1. The houses were designed by Harold Bissner, prominent Pasadena architect, winner of the recent National All-Gas Homes Contest. Both houses will be all-gas. One is French Provincial and the other is California Ranch style.

Several years ago Mr. Tucker and his staff began to develop a method of applying the principles of cast stone construction to residential building. The problem was to create a system of concrete house construction that would be fire-safe, permanent, soundproof, termite-proof, crack-proof. moisture-proof, insulated against heat and cold and with a minimum of depreciation—all at a reasonable cost.

Prefabrication offered the solution. By devising a modular unit that could be adapted to practically any architectural plan flexibility of design and individuality in home construction was made possible. The result was a prefabricated building unit called "Insul-Stone" and a method of utilizing it known as "Insul-Stone System of Construction."

Architect's drawing of one of the two Insul Stone houses now under construction.

Insul-Stone is made from actual stone. The aggregates—granite, hard marble, travertine, etc., in ¼-inch, ½-inch and 1/16-inch and sand sizes—are selected and carefully screened. These are then mixed with first quality white cement and Tufa cement and poured into moulds, into which necessary reinforcing steel. lifting hooks, etc., already have been placed. These moulds are set on an electric vibrating table and the mix is electrically vibrated for approximately three minutes. This method produces a stone with an average compressive strength of 7,000 to 10,000 lbs. per square inch and a moisture absorption of but 2 to 5 per cent. The electric vibration saves both time and labor, yet produces a more dense stone.

The Tufa cement, manufactured by the Monolith Portland Cement Company, is ideal for the manufacture of Insul-Stone. and imparts remarkable strength to it due to a proper combination of active silica with the free lime, liberated during the hydration of the concrete or "stone." Tufa cement is similar to that which was first used by the early Romans for their roads and aquaducts, many of which still are in use. The Monolith mill is located at the source of a nat- of early strength. and later strength which increases over periods of five years and more. For these reasons it is ideal for use in Insul-Stone, which, itself, is a guarantee of permanent construction.

These pictures show the two sides of Insul Stone blocks—left, showing Thermax lining; right, showing the exterior surface.

After the stones are cast they can be put in a water vapor steam kiln, which ural puzzolanic formation, a veritable mountain of raw Tufa rock. This rock was heated beyond comprehension by volcanic action centuries ago.

The special properties of Tufa render concrete impervious to destructive attacks by acids, alkalines and sulphates. It meets stringent government specifications and is being used extensively for post offices. It has a high measure provides a moist warmth which accelerates the curing to the extent that in four days it gives the compressive strength of 28-day "water-hose" cured concrete. This cast stone product is then actually a "*chemical stone*" and can be worked on with the same tools and in the same manner as natural stone. By the proper selection of aggregates and the proportioning of them in the mixture both the color and texture of the finished product are accurately determined in advance. Innumerable colors are available and are non-fading and as permanent as the material itself. No exterior painting or brush coating ever is necessary.

Left, an exterior wall detail; right, top bond beam forms.

To make Insul-Stone units, two inches of cast stone is poured around a core box made of 1-inch Thermax, a structural insulating material manufactured by by the Celotex Corporation and distributed in Southern California by the George E. Ream Company, eliminating unnecessary solid walls of concrete and providing a dead air space for plumbing, electric and heating ducts. Thus an insulated wall that is economical is created—one inch of Thermax is equal in insulation to 26 inches of solid concrete.

These insulated modular units, which are 30 inches in width and cast with a 6-inch fin two inches in from each end, are set side by side on the concrete foundation. thereby forming a 4-inch by 6-inch hole from floor to ceiling. These are then filled with concrete and reinforcing steel on the job. thereby keying the wall together and creating a lightweight column every thirty inches apart. A bond beam, 14 inches by 8 inches, runs horizontally along the entire length of the structure on the top bed of the stone. The reinforcing steel in the poured column is anchored 2-feet 6-inches into the foundation and connects with four steel rods in the bond beam, insuring an earthquake-proof structure.

Large sheets of Thermax are then used as the inside lining of the walls, attached to nailing blocks left in the poured stud column. This gives another inch of insulation material, which, as a further Thermax advantage. provides an ideal plaster base—no lath or other keying device is needed. By using Thermax as the plaster base for the ceilings, the houses become completely insulated and fireproof. Thus, too, the interiors of the walls can be decorated exactly as the owner may desire.

The French Provincial house, which will have a separate garage with a small apartment in one side for use of guests, is located at 12,156 Riverside Drive. The Ranch House is next door, at 12,200 Riverside Drive. Bullocks will furnish the latter. Both houses are well designed with excellent room arrangements and are extremely livable. Although the openings will not be until June 1. many visitors already have inspected the system, which will be pushed in California. Before going into residential construction, Mr. Tucker and his company executed contracts aggregating several millions of dollars in cast stone on many of the finest office buildings, schools. churches, and apartments in Seattle and Tacoma. The construction and architectural designs of the Insul-System houses were approved by the engineer and appraiser of the First Federal Savings & Loan Association of Beverly Hills. This association also assisted in the financing.

For further information on the Insul-System, write to the Technical Editor, California Arts & Architecture, 3305 Wilshire Boulevard. Los Angeles.—R. C.

FOLDER ON GARDEN LIGHTING

Gardners and landscape architects will be interested in a new leaflet issued by the Northern California Electrical Bureau, 447 Sutter Street, San Francisco, on the subject of garden lighting—it outlines a method by which hours can be added each day to the enjoyment of a pleasant flower garden. Its information is both authoritative and practical.

Predicated on a chart which appears on its back page, showing exactly how to use garden lighting specialties, it emphasizes the proper use of night lighting in the garden and warns against faulty use of such lighting. It points out that the well-lighted garden is one in which the lighting is applied with gentle emphasis on smaller details—sun dials. rockeries, lily ponds, etc.

This can be done with ordinary household Mazda lamps and small shields which are so designed as to be inconspicuous. Some of these shields are made in the form of cat-tails which sway in the breeze like the real thing, or in the forms of tulips or other large petaled flowers, etc. In this manner light may be applied in desired places without offensive or unwanted glaring.

Correct garden lighting reveals "gardens within gardens," and takes advantage of the curtain of darkness night provides as a backdrop for emphasizing certain features. Results obtained are entirely in addition to moonlight and sunlight effects on gardens. As the season progresses each new blooming and planting can be highlighted to full advantage.

The folder is well worth the time necessary to obtain it by writing to the Bureau or to California Arts and Architecture. It will make your garden lovely and livable at night.

(*Continued on page 42*)

Lumber

AT THE SOUTHERN CALIFORNIA
HOME SHOW

* * *

If you want to know more about lumber grades, grains, qualities, finishes, uses—visit the Lumber Exhibit at the Southern California Home Show . . . Pan Pacific Auditorium, June 6-11. Whether or not you are planning to build or remodel, you will find it both interesting and informative.

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MUSIC

CONTINUED FROM PAGE 9

The most recent, and probably the best recording to date of Bach's music, has been made by a group of instrumental soloists with Yella Pessl, harpsichordist (Victor). I do not know how this recording could have been improved. Throughout all the complexity of the difficult counterpoints scarcely a note is lost: it is all there exactly as one reading might hear it.

The album begins with the original three voice fugal improvisation played, not as it should be on an old piano, but on the harpsichord. No real objection to that. It continues through the amazing series of canons, worked out with results that teach us better how to appreciate Schoenberg, played by various groups of solo instruments. These are tonal abstractions of a beauty almost philosophic, yet made for ears. The long Trio, perhaps a trifle too long because Bach cared to omit nothing, is still not too long to improve with every hearing. The final six voice *Ricercare* (a set form of fugue) is among the most extraordinary examples of instrumental playing in my experience. It is fascinating, not for its richness as in the Fischer recording, but for its very complexity, through which and in which and around which and by means of which and even at the back of—it is like understanding an entire system of mathematics, as simple as the perfect circle Giotto drew to win his commission to paint the church of St. Francis. That is a position in the understanding of art that you and I have yet to reach.

MUSIC FOR ONE'S SELF

CONTINUED FROM PAGE 19

Or he will take the novelette back to the library and instead take out *The Proper Interpretation of Music of the XVII and XVIII Centuries* by Arnold Dolmetsch. This is the acid test. If he survives this first try and comes back for more, he is a proper amateur: his character is heroic.

He will not at the first try, or indeed at the tenth try, learn very much from fellow-amateur Dolmetsch. If ever a book was confused with a superabundance, it is that book. But there it is: no true amateur ever expects to reach the end of anything. What he has and knows is his; he is ever at the beginning. Wisdom, he knows, cannot be arrived at by an underestimate. The amateur of amateurs is the amateur of gardening: every year, every season, every week-end he has to go to work again. Weeds, slugs, and sowbugs, the small, mindless viciousness of these animate stomachs must be overcome at every planting. But he doen't quit. And when the small chewed leaves begin to push above ground and to unfold, he has his reward.

So much for the preparation. What about the fistful of thumbs? Well, there is always Czerny. Czerny, somehow, isn't quite the man he used to be. For myself, I should go to the *First Term at the Piano* and the first two books of the *Mikrokosmos* by Bela Bartok. From these I should go on to the four volumes of folk music *Für Kinder*, also by Bartok. With the help of these little pieces not only the fistful of thumbs but what is more important, the ear, will begin learning how to play.

At this point the amateur, having survived so far, like Bunyan's Christian, will find growing up within himself an irresistible conviction. In exactly the same way that the amateur gardener comes to believe himself an authority on the cultivation of dahlias or the propagation of the iris; in exactly the same way that the amateur cook thrusts upon the palates of his friends the martyred good intentions of his roaster; in exactly the same way that the contract-bridge fanatic and the golf-nut endlessly discuss the nerve-racking minutiae and technicalities of their silly labors; so the amateur of keyboard music. Now he will poke into Haydn; now he will first discover, all for himself, the endlessly satisfying strong simplicity of the Purcell Suites—let the professional sneer; he has never bothered to learn

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how to play them. Now he will stagger among the heavenly ways of the Bach Organ Chorale Preludes. Now he will dutifully consider the unsatisfying difficulties of the Schumann pieces for children. Now he will explore an entire world of music for children written by composers now living, Randall Thompson, Stravinsky, Gretchaninov, Ornstein, Pinto, a whole collection of Europeans and North and South Americans.

Meanwhile he will have gone not only forwards but backwards, into the heart of that era of keyboard music which ended at the time of Bach. He will know Purcell, Froberger, Frescobaldi, Farnaby, Bull, Rameau, Alessandro and Domenico Scarlatti. Still just a beginning. Now he must fight his way to an understandng of Couperin, "the eternal contemporary"; of Byrd, Shakespeare's only artistic rival among the Elizabethans; of the very ancient world of Cabezon, Scheidt, Gabrieli. Then he will discover the *Cosyn Virginal Book*, and through this push backwards still further with the *Fantasies* and the *In Nomine* of Gibbons towards the medieval world of choral music. He will discover the extraordinary artistry of John Dowland, the greatest of lutanists—Peter Warlock's transcriptions. He will live in an ever-expanding world, following a multi-dimensional chase. What a world to live in!

THE CARICATURIST AND HIS ART

CONTINUED FROM PAGE 22

caricature, it will have the beauty of Cyrano de Bergerac's poetic tirade on his own nose.

So, then, if caricature is not merely the emphasis and exaggeration of the individual's obvious characterstcs to give a comical or ridiculous effect, what is it? The true caricaturist makes use of exaggeration and distortion as the tools with which to show the outward physical signs of the inward spiritual character of the subject. And the intensity of his exaggeration will vary according to the qualities he wishes to show. He will use just enough overstatement to reveal, without ridicule. His caricature will be quick with significance; and he will replace the unrestrained lampoons of the pseudo-caricaturist with subtle irony. He will be a skillful draughtsman, for high artistic

(Continued on page 40)

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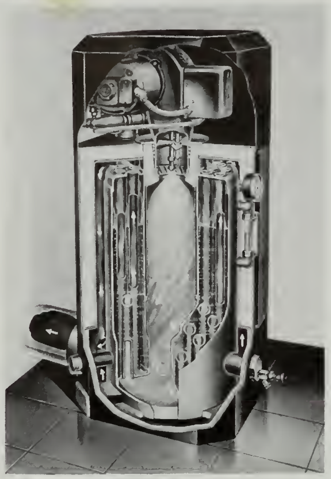

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PAUL KLEE

CONTINUED FROM PAGE 20

of light. The spiritual power of wishing and willing surpasses all muscular strength and prowess. The Bible tells that faith may move a mountain. Even the bounds of time disappear before the piercing eye of the soul; its visions are essentially different from the image used by physical eyes. The soul is able to originate colors so intense and translucent, that in comparison to them, even the colors of stain-glassed windows seem to grey. The soul looks at things still lying folded together in the germ of their future development, and yet may follow up the gliding spirit already redeemed from the bodily frame. The soul is wise with the wisdom of the fairy-tale, reviewing for us events as old as the hills that have already forgotten time and space, —so old that only children and child-like people can understand their meaning. The tales of the soul are fairy-tales, the figures of which are so very remote that they throw only their gigantic colored shadows across the earth like phantoms whose bodies are gone and whose sun has set long ago. Not obliged to linger in the mazes and round-about ways of physical cause and effect, the soul may instantly join primeval cause and ultimate effect in prophecy of things to come. It looks at the world as a thing not of facts, but of symbols. It grasps in the warbling of the nightingale the longing of all creatures and sees in the discolored leaf falling from the tree in autumn the circulating current of all material things. In this spiritual world the moon, heavy and golden, hangs low over the earth, cleaving men to the heart. Colors change into sounds, and sounds drop heavily as the night falls back into dark blueness—or rise and glitter like silver stars and sparkling jewel-drops. Individuality—the greatest development of the material world—is of no importance except as it houses the soul. The soul does not need two eyes, because the ambiguity of bodily things does not exist to it; it does not need two legs nor any such forms of bodily life when entering this world of gravitation.

Everyone knows of these psychologic things, or at least would know but for over-looking them. The most familiar are the activities of the soul during sleep. At certain times dreams were thought very important because people tried to find out the intentions of the spirit-will that—unmolested and not threatened by the body and all its world—was expected to state the soul's right, true and uninfluenced will. The strangeness, even ugliness or perhaps weirdness of the soul's dream-like forms should not prevent us from looking at them and investing in them that attention which they deserve. Because from such roots the external facts grow. Even when you notice them only for the sharpening of your senses exposed to this material world in which facts are not mere facts but only walls behind which are hidden the true realities of ghosts and spirits.

These outlines will not state anything about the value of the world of Klee. They should only indicate: first that art does not belong to the realm of the intellect at all, but to that of imaginative power. Second, they will indicate from what peculiar kind of world Klee has taken his themes and motives. This second point is the first part of criticism if you take the word in its original and real meaning—namely, division. Without having discriminated and pointed out the relationship of any work of art and from which it takes its particular subjects, one should not begin with the second part of criticism which is the judgment of its values. Failing which, one may come into the strange situation of that Frenchman who did not know that there were many foreign languages all over the world and thinking them all French he criticized them accordingly.

THE CARICATURIST AND HIS ART

CONTINUED FROM PAGE 39

excellence is necessary to express his approach to his subject. His caricatures will be beautiful as pictures—they will have design and formal coordination.

It was Whistler who remarked that a portrait is a picture with "something wrong with the mouth." In caricature there is always "something wrong with the mouth," with the eyes, with the neck; because they are not realistically copied from the subject. A portrait is seldom interesting unless it possesses (like the portraits of Goya) some of the subtle qualities of caricature—the understatement of irrelevent features and the overstatement of pertinent ones. A portrait generally exhibits only one aspect of the sitter, while a good

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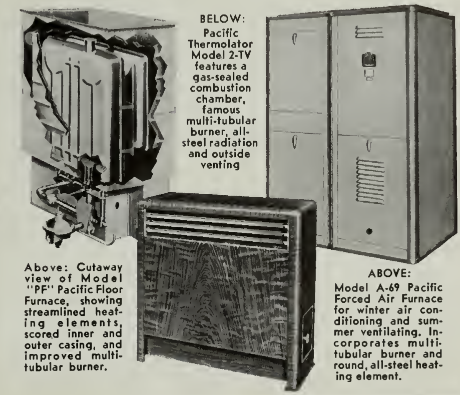

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Above: Cutaway view of Model "PF" Pacific Floor Furnace, showing streamlined heating elements, scored inner and outer casing, and improved multi-tubular burner.

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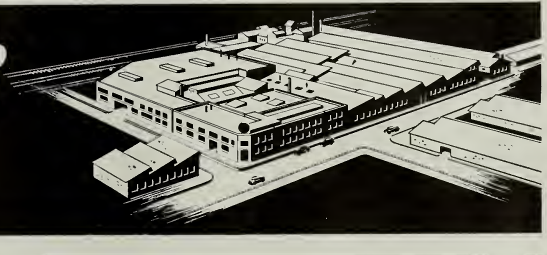


caricature portrays the sum total of the principal aspects of his personality. The many caricatures of George Bernard Shaw are well known—and he is certainly more Shavian in his caricatures than he is in his formal portraits.

The Art works which are encased in beautiful heavy frames often have some of the characteristics of caricature. If exaggeration were the only criterion of caricature, then the paintings of Modigliani with their giraffe-like necks would be called caricatures. And Picasso's free disintegrations of the human figure into cubes or protozoic shapes as exemplified by his "Portrait of Kahnweiler," or the "Man With a Lollipop" (in the Chrysler Collection) would then also come into the category of caricature . . . not to mention the realistic distortions of Benton—whose people all look as though they had got into an ants' nest and been stung badly. If comicality were the criterion, the circuses of Seurat or the odalisques of Matisse—to say nothing of the surrealists, or the rectilineal fixations of Mondrian—would be classified as caricature. And if grotesqueness is caricature, then what of African sculpture, or the works of Epstein?

In conclusion, caricature, like any other specific term, overflows its boundaries: there is much of caricature in *fine* art and there can be much *fine* art in caricature. After all, it is not the medium in which it is executed, but rather its quality of excellence that makes a work of art.

BOOKS

CONTINUED FROM PAGE 14

IN MY FATHER'S HOUSE, by James Street (The Dial Press, $2.50)— The South is with us again in "In My Father's House." It is less violent, less heroic, and less bloody than the South James Street wrote about in last year's "Oh, Promised Land!" His new book is gentle of tone, it focuses closely upon a single family and a single domestic situation. But the South remains the same South, where spiritual magnificence couples with plain pig-headedness; where pioneer codes survive to raise merry hell long after they have outlived their usefulness.

It's the old story. Hobson Abernathy's daughter Teena gets herself seduced by young Woody Martin. Abernathy, though a "fittin' man and moderate," and fully aware that it takes two to make a seduction, fires a flock of bullets into Woody. It is a revolting murder: Abernathy is unreasonable—even the devoted Lawyer Walters can make no case for him. Yet even while you are queasy with disgust, you feel that you understand Abernathy, and that perhaps you understand some of the paradox of the South. This is Street's skill as a narrator: he justifies the man without justifying the deed.

The author speaks for himself in the preface. Of the characters in the story (the setting is northern Mississippi) he says: "They are fiercely independent, intensely moral, and loyal to their way of life. They appreciate sympathy and want understanding, but never pity."

Then Street turns the story over to Hobson Abernathy Jr.—known as Little Hob: a boy verging upon change of voice, who gives a straightforward account of the whole affair, in the decorous idiom of the deep South, with its trace of Elizabethan richness and music. He is sober and sensible, but enough of a kid to say and do the fool thing at the critical moment. His excursionings into the details of the daily life of the Abernathys make up the greater part and the greater interest of the book. The ramblings are by no means irrelevant—the poignant episode of the pet racoon, for instance, advances the story, foreshadows the catastrophe, and partly explains it.

There is a significant touch at the close. Little Hob has been shaken by the tragedy; but it has not once occurred to him that his father might have done otherwise. The code remains. If Little Hob grows up to find such a situation again, he will do as his father has done: regretting the necessity, but never doubting it.

And if you think this is just the South, look at the headlines. We're still fighting wars, aren't we? The song has it that even Hitler had a mother. No doubt even Hitler had a code, too.

VULTEE VENTILATING PLANT DATA

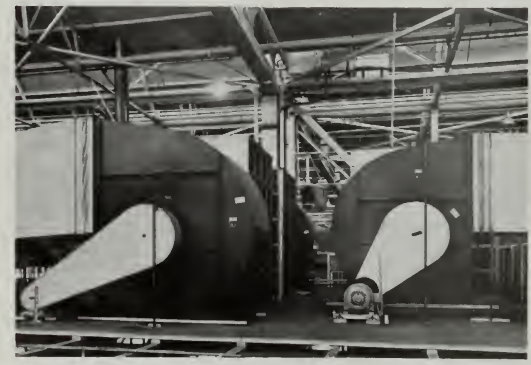
Because of its largeness and the rapidity with which it was installed, the heating and ventilating system for the paint department of the new Vultee Aircraft, Inc., plant at Downey, Calif., is one of its outstanding features. According to C. T. Newman of Los Angeles, who installed the system, it required 30,000 pounds of sheet metal which was fabricated on the job in record time by the use of three eight-hour shifts a day.

Once the work was started it was carried to completion without a stop, and part of the time the paint department was under operation. The plant essentially consists of a heating and ventilating system utilizing all fresh air, which is drawn in through more than 200 of the permanent and cleanable type of air filters supplied by the Air-Maze Corporation by means of large fans and forced through direct-wired gas furnaces into the duct distribution system. The air is then carried into the paint room and discharged at the most desirable temperature. The temperature control system is of interest because it is of the modulating type. Modulating gas valves are operated directly by the room thermostat and regulate the flow of gas in proportion to the heat requirements of the furnaces. This is important in such a paint room, inasmuch as some operations demand a temperature between 80 and 90 degrees—and if there is a variation the work being done will be spoiled and rejected.

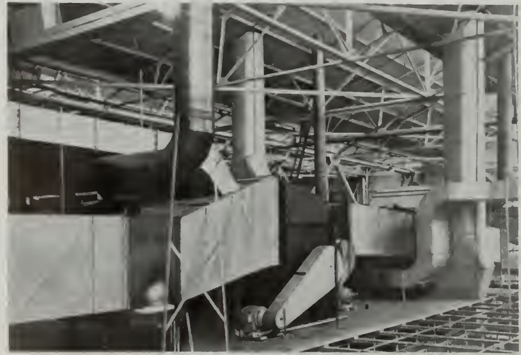
One of the chief requirements of such a plant in a paint room is efficient filtering. The Air-Maze Kleenflo type filters used are all metal, being made of galvanized steel wires and heavily galvanized enclosing frames. This type filter employs the baffle impingement principle, resulting in more than 99 per cent efficiency of dust arrestance. Backward-turn blade fans are used, with a total capacity on the job of 150,000 C. F. M. These fans are belt driven by means of Sterling Electric Motors, made by Sterling Motors, Inc., of Los Angeles.

There is an electrical temperature control system using modulating type controls which work in conjunction with the regular furnace control. The furnaces, A. G. A. approved, are of the duct type, made by the Pacific Gas Radiator Company of Los Angeles, with an approximate total capacity of 12,000 000 B. T. U. The plant has been in operation long enough for operation observation under all outside conditions and the maintenance of the desired conditions has not placed any burden on it which could not be met.

This means that paint work of all kinds can be carried on 24 hours a day without deferring to outside weather conditions. The quality of work done in the paint department has improved due to efficiency in temperature control and filtering, both done automatically. The excellence of the system has made the delivery of large quantities of air economical in the operating cost of the motors driving the fans. It also has made it possible to get good distribution of air over the entire paint department, keeping it clear of explosive and dangerous gases caused by painting processes.



Two views of the heating and ventilating system in the paint department of the new plant of Vultee Aircraft, Inc., at Downey, Calif. Taken from opposite sides, they show the belt-driven motors, batteries of air filters, and parts of the huge gas furnaces.



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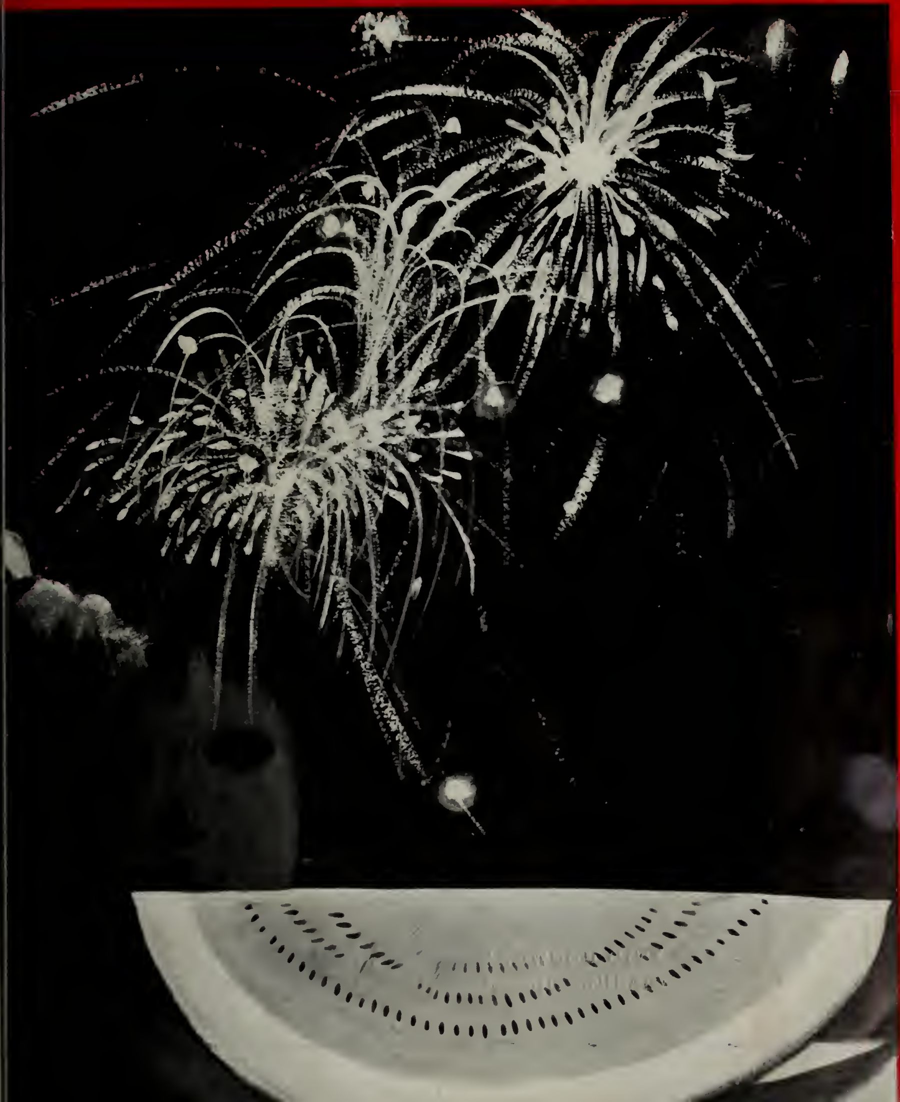

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ART

SAN FRANCISCO

The Good Neighbor sentiment of politics and propaganda is receiving a notable boost among San Franciscans because of the current show at the San Francisco Museum, of murals, mural studies, and easel paintings by Candido Portinari of Brazil. In spite of the absence of purely abstract painting—if there is such a thing—it is a show in which subject matter counts for very little and artistic perception for a great deal.

Candido Portinari has evidently looked on the work of modern European masters and found it inspiring. There are definite traces of canary feathers here and there—and why not? In order to nourish new life one must have food. The important thing is what one does with it. There is a fine freshness and life in these canvases which seldom occurs where there is a lack of artistic vitamins.

Especially pleasing are three large murals done with a bold freedom that suggests, at first sight, enlarged thought sketches. However, in these apparently spontaneous murals every line has definite function, each area and color patch contributes to a well-planned whole, not profound perhaps but full of freshness and vigor as a sail on the bay. This is the surprising result of extremely careful studies, detailed drawings, meticulously planned composition which in someone's else's hands might easily lead to academic dullness. Some of the preparatory sketches are shown; they are of figures done in black chalk; the easy, detailed, realistic studies of a remarkably fine draftsman.

The finished murals are painted in opaque tempera, probably glue or casein, on sanded canvas. The contrasts between brown sails and white blowing garments, the green and blue of large unmodeled areas with their pleasing surfaces of wash and texture and opaque color, apparently so careless and accidental, and certain clear-cut detail, the black, sharp drawing of a rope, embroidery on a woman's dress, are charming and become in themselves a kind of abstract counterpoint.

The easel pictures are more intimately treated, with delicate gradations of color pointed up by black line. Portinari's most important work so far has been eleven frescos in the Ministry of Education at Rio de Janeiro. These, too, were first drawn in careful detailed cartoons ; after the cartoons had been approved the frescos were painted in private, gaining in subjective qualities as detail was eliminated and rearranged: history does not relate official comment at this liberty. Evidently Portinari is a brave man.

(Continued on page 39)

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BOOKS

THE CAPTAIN FROM CONNECTICUT, by C. S. Forester (Little, Brown & Co. $2.50)—As in *Captain Horatio Hornblower*, C. S. Forester fills the pages of *The Captain From Connecticut* with mizzenmasts and bosuns, and even if you don't really know one from the other, you will find the book good going.

Josiah Peabody, born in Connecticut of pious but tippling parents, captains the U. S. frigate *Delaware* in the war of 1812. This war, according to Forester, came to an end simply because its causes ceased to exist. Such an interpretation credits history with more sense than it has generally shown, but it's a chummy idea, and mighty tactful in an unlimited emergency.

Captain Peabody breaks through the British blockade of American ports, and (as the history texts put it) harries enemy shipping. He captures a British convoy from Jamaica, and at length winds up, together with the British man-of-war *Calypso*, in the neutral waters of Martinique, where they are virtually interned. Peabody and the captain of the *Calypso*, Sir Hubert Davenant, are caught in a tangle of international law and marine codes. They are excruciatingly honorable and everybody is mighty polite, and there follows a series of bowings and bobbings and advances and retreats that suggests the dance of pigeons in a back yard.

The situation is neat. A generation ago it would have been treated as high-spirited romance. But Forester, for all that he has top-gallants in his soul, cannot maintain the mental attitude of clipper ship days. His two captains are out to slaughter each other, and it's a little silly of them to be so noble about it. Forester, perhaps in spite of himself, begins to snicker.

The Captain From Connecticut is a good yarn, full of brine, gallantry, and gore; the heroine is as little of a nuisance as the heroine of an adventure story can very well be, and the writing is crisp as a sea breeze. The book is the equal of *Captain Horatio Hornblower* in everything but length.

WALKING THE WHIRLWIND, by Brigid Knight (Thomas Y. Crowell & Co. $2.75)—*Walking the Whirlwind* is a long, long novel about the inhabitants of Cape Town, South Africa, in the reign of the good Queen Victoria. The novel is as Victorian as its period: at times it is difficult to believe that the book was not written in longhand by a lady in a hustle. A little analysis, however, reveals that author Brigid Knight, though obviously influenced by *East Lynne*, has been equally influenced by Metro-Goldwyn-Mayer. *Walking the Whirlwind* is a natural for the cinema. And now that the worst is said, let it be added that if you start the book you'll probably follow through to the last page. It is always gossipy, frequently phony, often exciting.

THEY CAME TO A RIVER, by Allis McKay (The Macmillan Co. $2.50)—In Allis McKay, the Pacific Northwest has at last found an authentic chronicler. *They Came to a River* follows twenty years in the life of Christine Hallowell, who lives in the Big Bend country of central Washington, just above Wenatchee—the region that became the most famous apple country since the Garden of Eden.

Christine—called Chris—is eleven years old when the story begins, in 1901. The author follows her through adolescent romance, through marriage, motherhood, windowhood, and eventually new love. The story is evolved for the most part from the materials of life in a small area along the banks of the Columbia. It proceeds garrulously, but with such richness and accuracy of detail that the wordage is justified.

The author writes without self-consciousness. Her style is feminine, excitable, emotional; full of sensory perceptions, full of intimate knowledge of the ways of women in a pioneer country. The planting and fostering of orchards, the perils of flood and drouth and forest fire, the coming of the railroad, the intimate comedies and tragedies of the river country—all are reported with intense concern; with wisdom rather than with sophistication. The interlude of the traveling dramatic company that visits Wenatchee falls below the quality of the rest of the book, though the picture would hardly be complete without it. No better document of American life has appeared since Willa Cather wrote *My Antonia*.

(Continued on page 36)

OF MUSIC

Roy Harris and Heitor Villa-Lobos are both indomitable personalities. Their genius is, at its best, 90 per cent determination and 10 per cent academic polish. Determination speaks a native language: both composers were admitted to genius by their countrymen before their musical talent was more than slightly recognized by fellow musicians. Both men made their own way to performance, Harris by his North American gift of salesmanship and Villa-Lobos by his South American bravado and assurance which overnight can turn one insurgent into the leader of an army.

Both had something to say before they knew how to say it. Neither had any doubt that what he had to say was substantial enough to demand hearing. Hammering their material into forms too native to be academic, they also hammered into the hearing ears of their own countrymen the forms they had to speak with. Both still find the chief resistance to their music among that class of professional performers who believe that artistry has something to do with the ability to play an instrument. Popularity, if it is the sort of popularity which has brought Harris and Villa-Lobos recognition, is still considered by many sensitive spirits a species of vulgarism. Music that inspires such popularity is not box-office. It is not polite. It is not pretty. It is not made for twenty encores. But it sells. And because it sells, the professional performers have to play it.

Villa-Lobos is the older of the pair; he is now a member of the Brazilian government, national director of Brazilian music. Music, which has poured from him in a flood, is only beginning to be recorded. Only two albums containing a small fragment of his many more than a thousand compositions are available to the general public—on second thought, I remember having heard a strong quartet.

These two albums, both recently issued by Columbia, were recorded under the supervision of an internationally minded American, Nicolas Slonimsky, now of Boston, a composer, conductor, and pianist, who has devoted most of his extraordinary ability to the work of propagating other men's contemporary music. Outstanding among the several compositions recorded in these two albums—and they are, so far as we know, outstanding examples of music by Villa-Lobos—are two *Choros* (a native Brazilian form that Villa-Lobos has adopted), one for violin and violoncello, the other for piano solo, and a *Bachianas Brasilieros* (Bach in the Brazilian idiom) for eight violoncellos. This *Bachianas* was recently given a crack performance in Los Angeles under the auspices of the Theater Alliance.

Recordings of works by Harris occur as regularly as new compositions. No other contemporary composer is so thoroughly documented. His piano trio, his piano concerto—which in a single broadcast brought him national recognition; his piano sonata—played by his wife, Johanna Harris; his symphonies and orchestral works—performed principally by the Boston Symphony; his many chamber works of various sorts—all are to be had by anyone interested. And many are interested: only a broad continuing interest could have justified the recording of so many compositions still scarcely tested in performance. The latest to be recorded is the new third quartet, played by the Roth quartet, consisting of four preludes and fugues, each prelude in a single mode succeeded by a fugue contrasting the first mode with a second. In some ways this sounds less like American music than like Hindemith. But Harris from the beginning has fought his battle with fugues, and it is possible that in this form he may be remembered as most characteristic. We will look for it.

PETER YATES

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Paintings by Theodore Polos

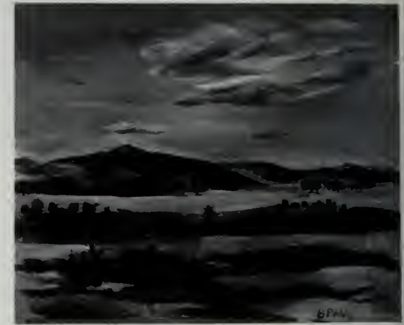
By Dorothy Puccinelli

PHOTOGRAPHS in black and white do not convey the essential characteristics of Theodore Polos' paintings, the pervasive, melancholy, emotional charm of his low-toned color, like bright hues seen by moonlight. Recently Polos has heightened his key somewhat, more from intellectual conviction than emotional necessity — the truth is, really bright colors are not pleasing to him.

He paints with a limited palette: five or six colors only, black, white, red, blue, green, and one or two of the red or brown earths. These are put on the canvas in a comparatively pure state, then modified, toned down, grayed, until they seem to swim in a strange shadowy world of their own. Polos paints swiftly and very emotionally. A picture will be done in perhaps an hour; then there will probably be a pause for contemplation of two hours more; at the end of that time a complete repainting. The final canvas may be the result of as many rebuildings as the city of Troy.

Theodore Polos came to this country from Mitylene in Greece when he was fourteen, mainly to escape an eccelesiastical education. At twenty-four he decided that he wanted to be an artist, and ever since then has been leading a double life, working for a living, painting when he could. He is largely self-taught. Three years on WPA allowed him to paint regularly while continuing to eat; then a traveling scholarship gave him five months of Arizona, New Mexico and Old Mexico, the priceless stimulus to an artist of new scenes, new impressions, new vision.

In spite of the difficulties of maintaining two jobs simultaneously, as it were, Polos the painter has collected many awards, had various important one-man shows of both oils and watercolors, and has achieved a definite place of honor among California's fine artists.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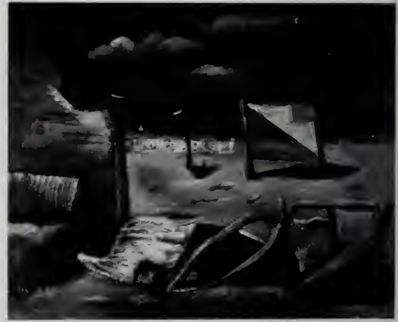

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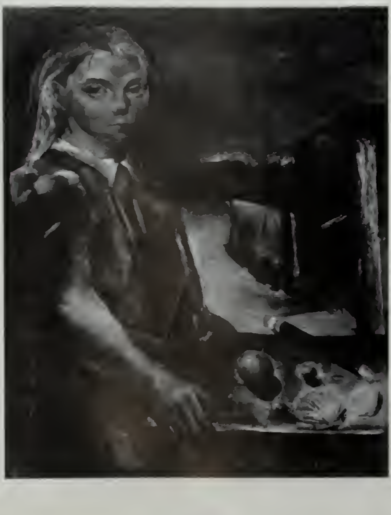

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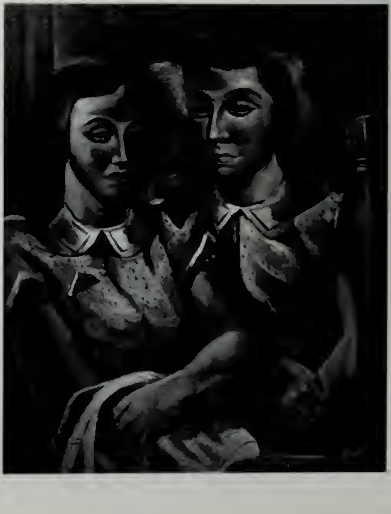

THE COVER

"Fourth of July," a new painting by Dorr Bothwell. The work of this brilliant Californian will be shown with that of the "Group of Six" at the Stendahl Galleries in July.

California arts and architecture

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THEATER

The world we are now so busy remaking may not have much time to give to the more trivial things in life, but it still can and does have time to shout with joy over shows like *Cabin in the Sky*.

It's one musical that talks of serious things yet is without sobriety; sings with easy-to-listen-to music and yet won't be moon-spooned to death over the radio; jumps with toe-tapping dancing and yet can't be destructed on the dance floor.

Cabin in the Sky is a fable set to music. It is the story of devout, hard-working Petunia's efforts to save her shiftless, happy-go-lucky, gambling husband from perdition. On his deathbed, Little Joe is claimed by Lucifer Junior only to be foiled by the Lord's answer to Petunia's pleas. Joe is allowed to live for six months more, during which time he may or may not redeem himself.

The story continues from there to bring to a climax the opposition of the factions of good and evil. Lucifer Junior, with the help of Georgia Brown, tries everything in his idea men's bag of tricks in an effort to win Little Joe back to his former mode of living, while the Lord's General helps Petunia keep him in line. The six months are almost up and it seems as if Little Joe will be one of the best amen shouters in the community. Petunia and the angels are happy but not so Lucifer Junior. His papa's reputation is at stake and with it Junior's job. So he frets and frowns, connives and schemes and comes up with one last plot: Joe will win a sweepstake prize and the resulting money will take him straight to hell. Naturally.

All this happens. Little Joe runs off with Georgia Brown and becomes the sepia Tommy Mansville. Petunia's meekness and patience wear thin and she follows him to his favorite night spot. They both are killed in a brawl and once again the Lord's General and Lucifer Junior meet to claim their world's citizens. This time Little Joe is doomed to hell and no procrastinating. Even the Lord's emissary admits it as he tries to console Petunia.

But things have a way of working out. In fable and fantasy more than anywhere else. Again the Lord interferes with a special ruling that is as reasonable as is any fantasy: Georgia Brown, the siren who has tempted Little Joe and been the cause of all his misdeeds, has repented and joined the fold. Not only that, but she has also given all her money to the church, and since her possessions were gifts from Little Joe, it is to be credited to his account. All of which means, the keeper of the records reports, that Little Joe is now two cents to the good and by that margin makes the grade to heaven.

Equal to Lynn Root's story were the other departments of the production. John Latouche of *Ballad for Americans* fame did the lyrics; the music was by Vernon Duke; sets and costumes by Boris Aronson; and the staging by George Balanchine.

Performing honors were well distributed. Ethel Waters plays the part of Petunia with devastating effect on her audience's emotions. Little Joe as characterized by Dooley Wilson became the lovable rascal the role demanded. Rex Ingram's dynamic personality gave a highly dramatic quality to the satanic part he portrayed. Katherine Dunham, as temptress Georgia Brown, combined the modern ballet with the primitive to give to the musical play a new and exciting dance form. Her talents, however, were not confined to terpsichore. As the coquettish enticer, Miss Dunham revealed that she has both dramatic ability and appeal.

The show closes its run with the final curtain this month in San Francisco.

Hollywood's first Film Festival began last month, giving students and sentimentalists alike a golden opportunity to see the movie masterpieces of former years. Arranged by Donald Gledhill, executive secretary of the oscar-awarding Academy of Motion Picture Arts and Sciences, and jointly sponsored by that organization and the Movie Parade, the cavalcade of films is being shown at the Academy Review Theater in Hollywood.

Intolerance, the opening feature at the Review Theater, was interesting for its revolutionary influence upon motion picture technique, although one wonders if the story was any easier to follow twenty-five years ago. The *Son of the Sheik*, selected as the vehicle for reshowing Rudolph Valentino, also gave audiences a chance to appreciate the early scenic work of contemporary William Cameron Menzies. July revivals scheduled are: Lon Chaney in the *Unholy Three*;

(Continued on page 39)

Shop-wise

SUMMER FURNITURE

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Notes in Passing

• We know a dear lady who has been knitting her little fingers to the bone whipping up bundles for what she calls, "across the water." We saw her the other day and her whole world is one of confusion and strange unrest. It all came about because dear Mr. Churchill mentioned "those Russians" in a recent speech that left her in a state of flabbergast. She is not a very realistic lady and we are afraid that she hasn't a great deal of sense, but we are convinced that she is an excellent knitter and it does seem a shame that her deft fingers are being slowed down and tangled up in what is perhaps the first troubled thought she has permitted herself since come last Michelmas.

We agreed that things were certainly getting pretty confusing and that one didn't know what to believe these days but didn't she think that she might just as well finish turning the sleeve in her latest sweater and try to let matters take care of themselves. She said she would certainly try but that she felt like the chicken that had known perfectly well why it wanted to cross the road and then suffered a lapse of memory half way over.

We told her that she had better pull herself together and make up her mind which way she wanted to run because it looked as though there might be something coming down that road that would nip her pretty tail feathers to the bud.

She has decided to go back to a bedspread that she left half finished almost two years ago and just wait for things to blow over. Not that she isn't pretty sure that all will be well in the end, but right now the very thought of "Britannia (her very own words) joining hands with the Asiatic hordes made her simply bilious."

Under the circumstances we couldn't think of anything to say but we were able to remind her that, after all, a stitch in time saves nine. She did not seem to feel, however, that that made much sense under the circumstances. We were very unhappy about the whole thing but before we left she promised to let us come and see her again after she finished the bedspread. Maybe, by that time, she will have figured out what all the "knitting's for," and her expensive little world will be nice and turvy-topsy again.

There is no use pretending that our own mind is so smugly settled and sure of itself in the midst of what seems to be going on. In a way, we suppose we are just as much a scared chicken in the middle of the road as anyone else but we do go through the motions, however, of trying to make some sense out of the pieces of the things that are exploding in our face, and right now we are mighty horrified to see what's really behind the life masks as they are dropped by certain of our so-called leaders of public opinion. Forced, at last, to make their real intentions quite clear they seem to be doing so without the slightest regard for an audience that is just beginning to ask how the rabbit got into the hat in the first place.

The boys are coming out of the back room to meet the people. It is a pretty brazen performance and one has the right to suspect that there might be a few strychnine crystals in the loving cup they seem so anxious to pass around.

Maybe it's all sweetness and light, but forgive us if we seem a bit reluctant. We are just not having any at the moment, thank you!

Be sure to hold on to your hats ladies and gentlemen while the boys are getting fitted for their halos. They are off to the crusades and we just might find ourselves right smack up against the *Middle Ages.*

In the words of our own dear elegant Mr. Randolph of Virginia there is something about all this that is like "a dead mackerel in the moonlight that shines and stinks."

• Women in art are still slightly under the suspicion of being more suited to china painting. It is still considered the highest praise if it can be said of one of them that she "paints as well as a man." Of course, all that is sheer nonsense and to prove it several of the best of them have banded together in an association formed for the purpose of showing their work in galleries and museums up and down the coast. They will call themselves simply, "Group of Six." It all sounds a little ominous, like six lady assassins come out of the east to put steel eating termites in our battleships. However, we are assured that it is merely an attempt to prove their merit as first rate artists. We have seen some of the work in process of hanging at the Stendahl Galleries and the point has been well made and thoroughly proved. There is a wide variety of subject matter and method. When the show is finally put together the public will see landscapes, figures, still lifes, and portraits in oil and water color, and a fine collection of prints and drawings. The "Six" of this brave and first rate band are, Burr Singer, Dorr Bothwell, Denny Winters, Eula Long, Martha Simpson, and Marian Curtis, all of whom are now living on the West Coast. The first showing which will open at Stendahl's on July 7 and continue until the 31st is going to be a brilliant beginning.

• The new musical review, *Jump for Joy* is shaping up as more than a brilliant and exciting promise. Matters are well in hand and some of the rehearsals have definitely indicated that a "hit" musical is on the way. Duke Ellington and Hal Borne are doing the music. Paul Webster has whipped out some of the neatest lyric of the season, and the dances by Nick Castle with settings and costumes by Rene Hubert are going to be sensational. There will be a cast of sixty people with too many first rate entertainers to be mentioned here. Our favorite, however, is a little man we have never seen, who (God love him) calls himself "Wonderful Smith." The show has a promised opening at the Mayan Theater in Los Angeles. Where it will go from there is quite obvious.

• The *New Music Forum* has dedicated itself to the performance of contemporary music, and will attempt to clarify the relationship between the composer, the performer, and the oftentimes confused audience. The general idea is to present the composer as a functioning member of the community and to provide a forum for the interchange of musical ideas. The organization, thank heaven, has realized the necessity for a thoroughly realistic approach to the problem of function and distribution in terms of what is happening in modern music. To this end, a Composers' Workshop has been expanded to include audience participation in general discussions. For its first concert, the *New Music Forum* presented a *Quintet for Obo and Strings* by Bernard Kaun and a *Sonata for Violin and Piano, Number 3* by Charles Ives, brilliantly performed by Sol Babbitts and Ingolf Dahl. The Ives is a straightforward and refreshing work which was written somewhere back in 1903 when most of Europe's composers were busily making twigid sounds with their overstuffed orchestras and pointing the cultural parade toward the first World War. The third work, a rondo for piano, by Ingolf Dahl was performed by the composer and John Crown. The thing was very pithy and Hindemithy and had great vitality and excitement. George Tremblay closed the concert with improvisations in the manner of the masters of that rare art. Beginning with a two movement sonata in his quite advanced idiom, he satisfied two requests at once by improvising on the last four notes of his own sonata in the style of Bach. Tremblay is that very special and wonderful bird, an instinctive composer with a thoroughly sound musical background. Everything added up to a mighty satisfying evening of modern music, and the general approach, the obvious sincerity, and the informality left one with a feeling that the *New Music Forum* is likely to develop itself into an important center for the performance and the understanding of the music of our time. David Raksin, Chairman Pro tem, will issue announcements of future plans and meetings. In the meantime, we will be very glad to relay whatever information we have on hand to anyone who cares to call. We advise an early arrival at wherever future performances are to be given because an official count of the standees was fifty noses.

the "Natzlers"

One potter calls another good, and gives excellent reasons why

by Laura Andreson

THE true strength of a potter's creative work lies in his ability to record his personal feeling toward his medium, clay, to be sincere and original in his effort, to create a functional form and to have in his grasp, that most important quality of all, a sensitiveness to fine form and the appropriate use of color and texture.

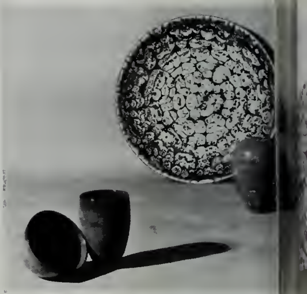
Gertrud Natzler is essentially the potter. It is in her strong sensitive hands that the clay takes form on the wheel and is transformed into a delicate thin, beautiful shape. The Natzlers are perhaps the first potters in Southern California whose pieces are entirely thrown on the wheel, a technique which retains the feeling of the hands and not the mechanical hardness of a metal tool. Even their notched tea cups and saucers are made by this method. Ideally, this is the only way to feel and create a plastic form. The rhythmic movement of the spinning wheel and the soft plastic clay under the perfect control of the craftsman's hands is as creative and as vital as a dancer's expression of movement and form.

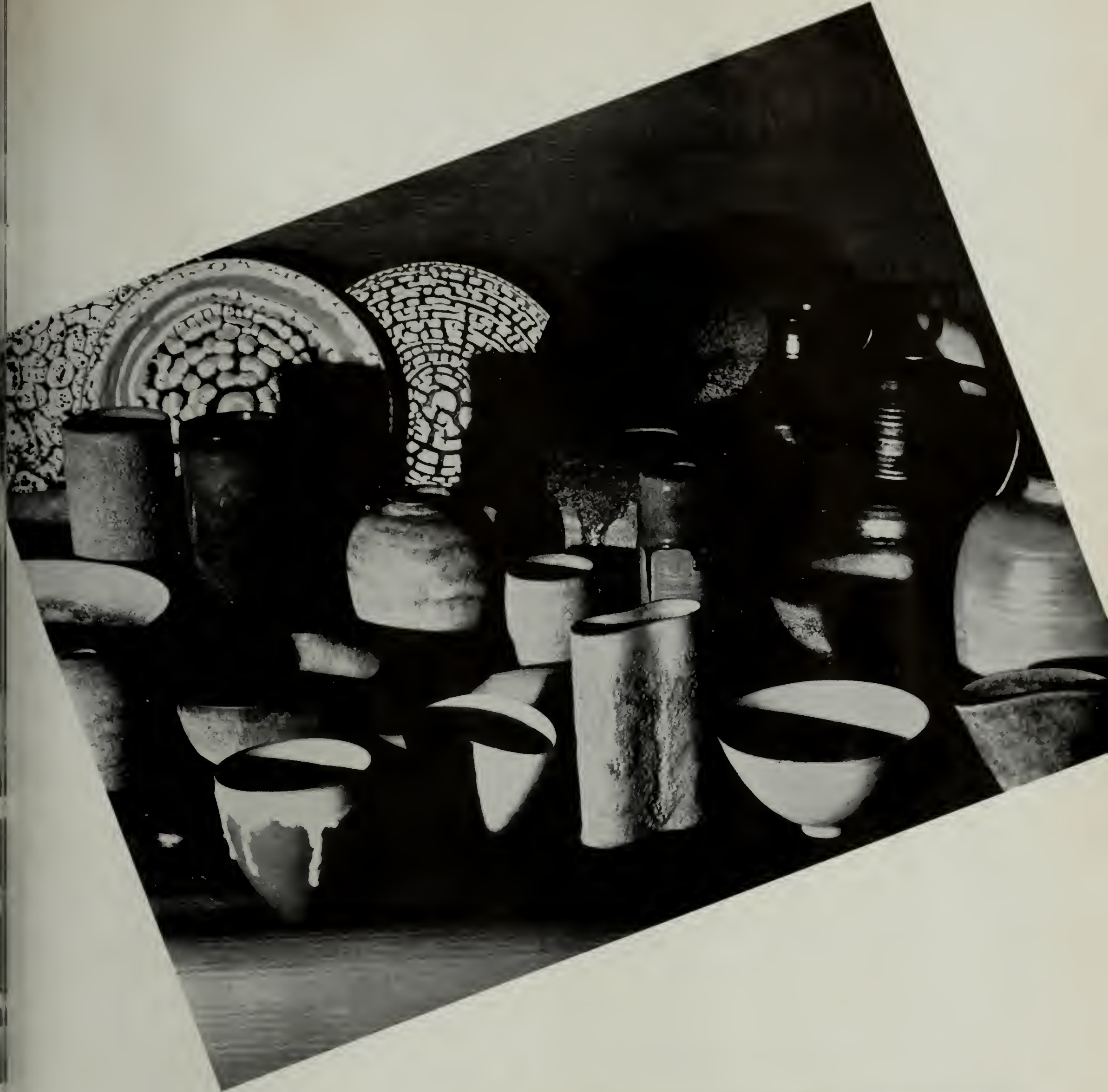
As a result of Gertrud Natzler's highly developed technical skill and innate sensitiveness, her pieces have the thinness of porcelain and the simplicity and directness of the finest Korean pottery.

Pottery without glaze is neither practical nor decorative so it is Otto Natzler who gives the final beauty to their work. Being an experimentalist, he is constantly striving for new colors and surfaces. He has produced glazes ranging from pale delicate hues to strong vital ones—from smooth satin surface to rough coarse ones. One glaze, which kinesthetically may not please everyone, resembles molten grey green lava. This type is generally found on the larger pieces. His glaze not only gives their work color and individual character but it also strengthens materially the delicate hard red clay body. Some may object to using earthenware clay for such thin forms but if properly fired and glazed the delicate quality is practical and functional.

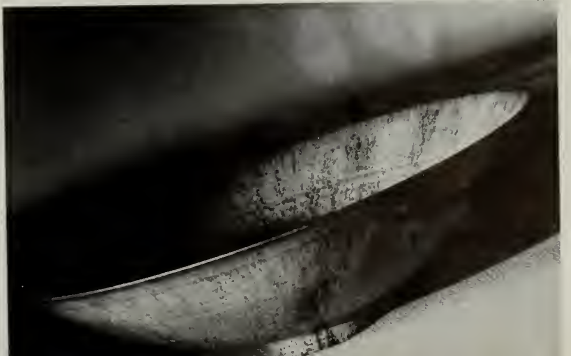
Each potter, if he is truly sincere and creative, puts some of his own personality into his work. This distinguishes studio pottery from commercial ware and one potter from another. The Natzlers have given to the potters of California a new expression of refinement in form and a type of glaze which is distinctively "Natzler." Their personality is so strongly expressed in their creative work that one can always recognize at a glance a piece of their pottery. This is as it should be—for we do not confuse a Van Gogh with a Cezanne—a Renibruck with Lachaise—and so it should be in the field of ceramics.

Both Gertrud and Otto Natzler have been giving generously their knowledge of "throwing" and the science of glaze making to unskilled students. The great danger of this generosity lies in the weakness of the unimaginative student who fails to be original and creative, merely making slavish copies of his *(Continued on page 41)*





Ralph Samuels



AFTER TEN YEARS OF HARD WORK THE NATZLERS WERE RECOGNIZED AS TWO OF THE BEST ARTIST POTTERS IN AUSTRIA. IT IS GERTRUD NATZLER'S CREATIVE HANDS AND OTTO NATZLER'S PATIENT EXPERIMENTS IN SUCCESSFUL GLAZING THAT PRODUCES SUCH OUTSTANDING CERAMIC PIECES

"CITIZEN (ORSON WELLES) KANE"

Out of the mouth of the most fractious babe in the Hollywoods comes a statement in terms of the motion picture that has set the ears of the moguls ringing.

by Herbert Drake

ORSON WELLES has always been at once celebrated and an object of suspicion because of his impious attitude toward the arts. He forced his own rules on the theater and the radio and it was only to be expected that he should pursue the same iconoclastic behavior when he went to Hollywood.

However, he found it much harder to have his way in the temple of mediocrity. Always ready to kidnap any new talent, Hollywood made Welles gold-plated offers for several years before he arrived at R-K-O. He had steadfastly and even arrogantly refused to make a picture until he had his own terms. The story of his success with his first film, *Citizen Kane*, is the story of perseverance in wading through the molasses and red tape of official resistance. He was compelled to dominate and battle the industry in general and those elements in his own studio which sought to constrict his talents into the familiar and comfortable molds of the standard Hollywood product.

Welles has been duly hailed in the press as being the first man to possess a film contract giving him absolute control over his film destiny. He went to Hollywood, secure in the knowledge that he would be resented and therefore willing to flaunt his outrageous contract in the faces of his positive enemies. Even before he arrived, printed and private comments started over the legal document which authorized him to be the master of his own artistic fate, and therefore master of the finances, writing, acting, directing and allied departments of the collaborative art of film making.

The first two or three weeks (August, 1939) saw Welles as the prominent quarry of a typical industry social lion hunt. But, as soon as it was discovered that he really meant what he said and that he really had the authority as announced, he was dropped from the Hollywood social register and has never reappeared. Especially not after he crowned his insult with injury and produced the best film in years and years.

At his first big Hollywood party he was told he would never succeed in films because he "had no breeding." But the real thrust began in the press.

Reading the minds of their superiors, a large section of the local press agents began to supply wise cracks to the spoon-fed columnists. They had detected a feeling on the part of the old-line producers that Welles was a subversive influence, a danger to what a producer, once pressed for a definition of his function, defined as the "mystery behind the medium." Welles' oft and loudly expressed opinion was that the producer merely interfered with the production and that the director should have the authority.

There was not much Welles could do to prevent the hue and cry but sit down and wait until he was ready to begin. He sat down for almost a year, during which time he wrote three scripts (two of which were and still are postponed), appeared weekly on the radio, made a lecture tour of the Midwest and recorded one of his series of Shakespearean plays. It was not until July in 1940 that he began actual filming of *Citizen Kane*.

Typical of the attitude toward the making of the picture, or any picture by Welles, the first fourteen days were actually shot as tests and it wasn't until the two weeks were over that his own studio was aware that "Kane" was under way. They had been delaying Welles by announcing that they had no free stages. Welles traveled out to the old Ince Studio in Culver City, ostensibly to make tests and shot those scenes which included himself and the leading lady. No scenery was available, since official shooting had not begun, but scenery was improvised for the tests and the tests stayed in the final picture.

Charging ahead without official sanction was an old trick played up by Welles when he was a Federal Theater Project producer and found it easier to work all night on the radio so he could have enough money to personally *(Continued on page 37)*

Courtesy R-K-O Studios

"VERY SINCERELY YOURS"

Franz Werfel

FRANZ WERFEL, NOVELIST

WHENEVER I am asked to speak or write in this country, I am confronted with the very simple and yet very difficult task of expressing my thanks to the United States. How could it be otherwise with a man who only a few months ago found himself amid the European purgatory? Well, I have escaped with the help of several committees of guardian angels who have brought me safely to heaven—that is, to America. My thanks to this country are sincere today; they have been close to my heart for many years.

American friends and reporters have often asked me what American writers have most influenced my intellectual development. They expect to hear the names of the great American novelists, contemporary or classical. For today, to all appearances, I am primarily a novelist because I have written several thousand pages of narrative prose. In truth, however, I begin to suspect that I am not really a novelist at all. Apart from inspiration and artistry, how much reason and energy, and how many hours of regular hard work go into the writing of a genuine novel! I am far too wanting in those lofty virtues. I am lazy and irregular. To this day I marvel that I ever get done with a book. In the company of real novelists I feel like a windbag among serious people, like a sluggard among hard workers, like a truant among scholars. My irregular habits of writing are due to the fact that I did not begin to write books in prose until relatively late in life; and that during the years when most men serve their apprenticeship in this serious trade, I was preoccupied with more frivolous matters. To put it briefly, I used to write poetry exclusively, and I still write it today, though no longer exclusively. Poetry is perhaps the only art form that depends for its creation less upon hard work and energy than upon the chance of the hour and the atmosphere pressure of the emotions. Just as there is absolute music, so there is absolute language, crystallized language —and that is true poetry.

But I do not wish to lecture on prosody. I shall not even complain about the bitter lot of "untranslatability." All I wish to do now is to speak of certain decisive intellectual experiences that a young European, between 1900 and 1910, owes to this country.

I was seventeen or eighteen when Walt Whitman's *Leaves of Grass* fell into my hands. I can never forget those intoxicating days when my mind was inundated by this Mississippi of poetry. Until that time I had believed that there was an aristocratic hierarchy of objects suitable for poetry. But Walt Whitman taught me and my generation that in the realm of reality nothing is commonplace; that in the simplest work the commonest recognition, the most shopworn idea there lies hidden an explosive poetic force surpassing a thousand-fold that which is esthetically sanctified. Walt Whitman, this prophet of a cosmic democracy, taught us far more; that a mysterious, a divine stream of love fills the universe—a stream in whose embrace all creatures alike receive their religious value. And through his own mighty example he showed us that the poet can be the antenna of the stream. The example of this Homeric American continues to work upon a future yet unknown.

One year after I read the *Leaves of Grass,* I came upon the poems of Edgar Allan Poe. This encounter, too, was a powerful and determining influence in my intellectual life—*Annabel Lee, Ulalume, The Raven, The Bells.*

If Walt Whitman is the most expansive of all poets, Edgar Allan Poe is the most intensive. If the hand of Whitman touches the whole surface of the earth in benison, the hand of Poe explores the earth's inside. The one is the Mississippi, rolling down vast plains; the other is one of the subterranean rivers whose melancholy waters, winding through caves and grottoes and rocky domes, have never been beheld by mortal eye.

Whitman sings his broad, carelessly enthusiastic verses as though he were Nature's fertility personified. Poe is the greatest architect of lyric poetry that ever lived, a magic architect. He knows the cabals of the consonants and the demons that dwell in the vowels. From them and with them he rears his intertwined verses. Despite the most artfully wrought alliteration and interior rhyme, each line throbs with a dull pain. Whitman's verses resound with the joy of the creative Godhead. Poe's verses resound with the sadness of the creative Godhead, the tragic *tristitia post creationem.* It is American literature and no other that has brought forth contrasts of such range as are represented by those two poets. When I was young, Walt Whitman and Edgar Allan Poe had a determining influence upon my inward destiny. Now that my outward destiny has led me, at the age of fifty, to the shores of their continent, I feel the deep need to bow down before these great ones and to bless their memory.

DEMOCRACY IN ACTION

By JOHN EVARTS

CONVERTING the impossible into the actual has always been an American tradition. It has been the challenge which has spurred on pioneers in all fields and it has usually been accountable for the most significant accomplishments in art, industry, and even in education. Somehow or other, in spite of hell-and-high-water, in spite of financial depressions and crises at home and abroad, imagination and determination, streghened by cooperation, have been able to convert the impossible into a four-square reality.

A case in point is Black Mountain College, a pioneer in modern, democratic education, situated at Black Mountain in the magnificent Craggy Mountains of North Carolina, not very far from Asheville. This small coeducational institution of 75 students and 20 teachers was faced with a serious dilemma last year. They learned that the buildings which they had rented since the college began in 1923 would not be available after June, 1941. One course of action was simply to close the college. Perhaps the practical man would have said that it was the *only* thing to do. The alternative was to renovate the summer buildings on the nearby 700-acre tract of land which the college had recently acquired, and build an additional building for studies and class rooms. But there were no funds available to have this done, and with the war making demands on everyone the chances of raising money looked rather dark.

A year ago, in May, there was a general meeting of students and teachers (a usual procedure in discussing problems of general importance to the college). The whole matter was discussed at length and a unanimous agreement was reached: to raise sufficient funds during the summer to buy at least some of the materials, to find an architect to design an inexpensive studies building, and in the fall to organize a work program by which both teachers and students, under expert direction, could themselves construct the building.

And this, in effect, is what actually happened. Or almost. Only a small part of the necessary funds was raised during the summer, so that both students and teachers spent most of the long Christmas holidays in trying to raise more support. During the summer, though, the college aroused the interest of A. Lawrence Kocher, the well-known modern architect and one-time editor of the *Architectural Record;* he designed the building, and in September of last year joined the college faculty. Ground was broken in September and work was begun on the first unit of the building plan. Students and teachers (depending on how heavy their academic schedules were) volunteered their services from one to four afternoons a week. A professional builder and two assistants were employed to work full-time and to supervise the work of the amateurs when necessary. Mr. Kocher, in addition to teaching classes in architecture and industrial design, supervised the whole undertaking.

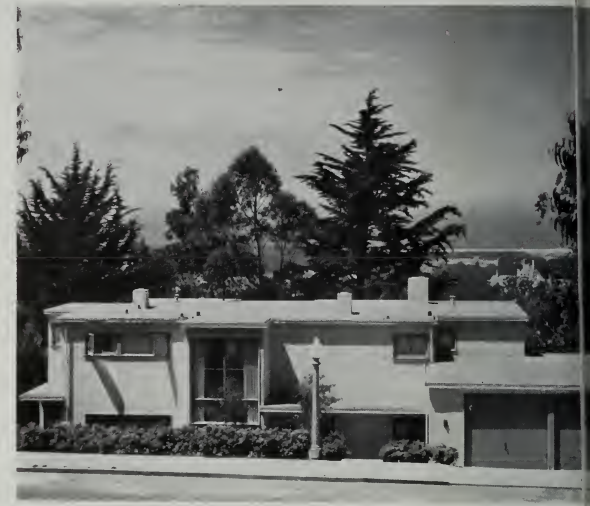
Every afternoon an average of 25 or 30 students and teachers drove over to the property and worked from 1:45 to 5:00. Boys and girls, men and women, learned how to build masonry and dig drainage ditches; they cut down a hillside, mixed and poured concrete; they hauled rock for the walls from the mountainside and foundation rocks from a nearby creek; they put up joists and built sub-flooring; and they cut down oaks to provide the lumber for flooring. And they worked well and with enthusiasm for what they were doing. There was a crisis (Continued on page 36)

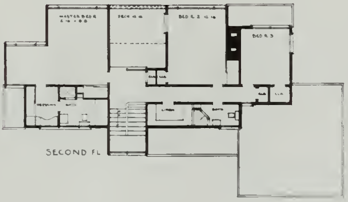
EDUCATION IN OUR TIME IS PLACED UPON A TRULY DEMOCRATIC AND COOPERATIVE BASIS

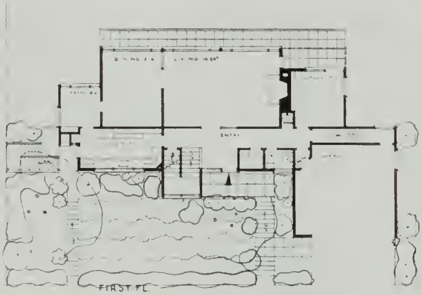
Photographs by students of Black Mountain College

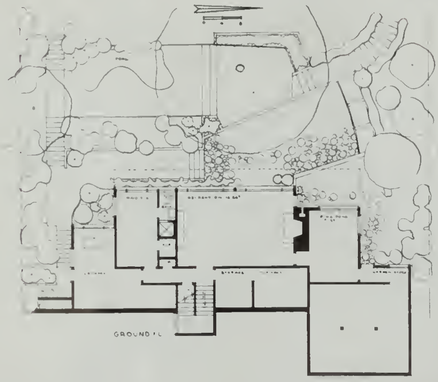
House built for View

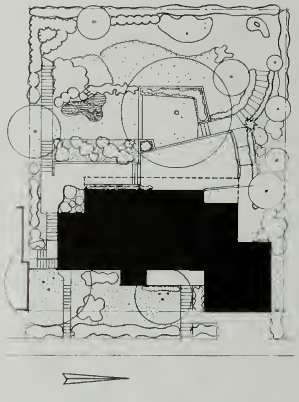
OWNER, Ferris Bagley
LOCATION, San Francisco
ARCHITECT, John Ekin Dinwiddie
ASSOCIATES, Albert Henry Hill, Phillip E. Joseph
LANDSCAPE ARCHITECT, Garrett Eckbo







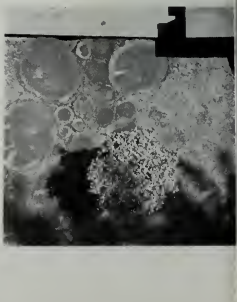


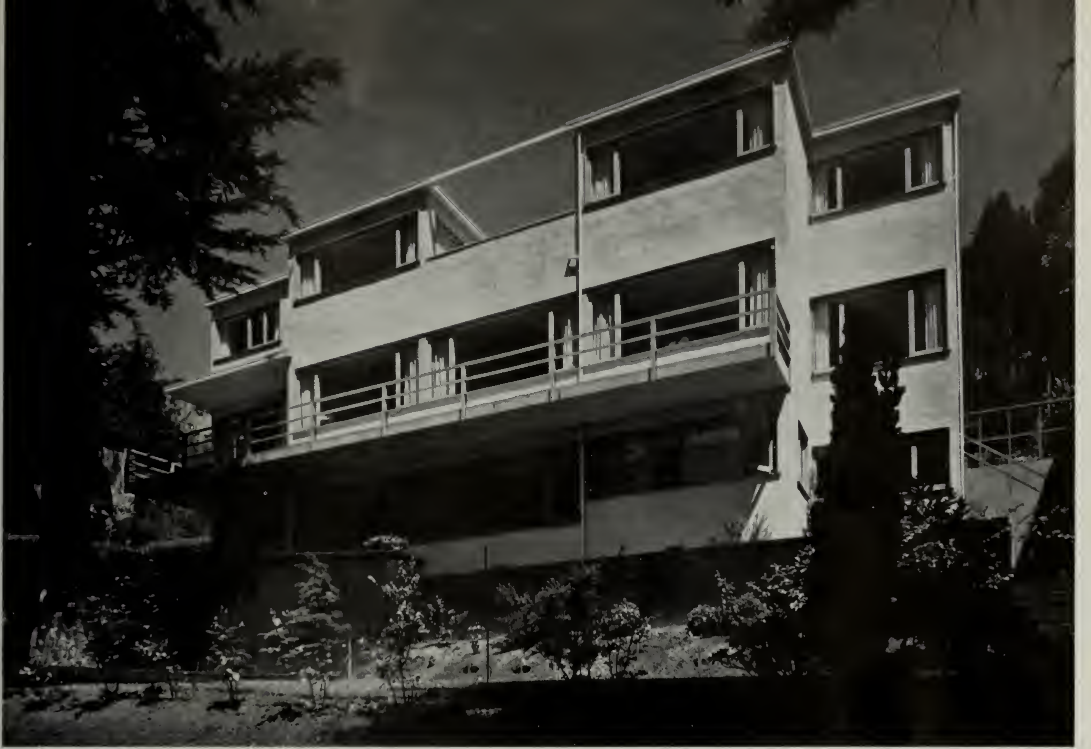


PLOT PLAN

Swithin Chandler

Swithin Chandler





Photographs by Roger Sturtevant

THE problem involved a steeply sloping lot with an owners' requirement that every room have a view of the ocean and a view of the garden. The entire west wall was framed in steel which made possible a ribbon of windows with an uninterrupted view.

Service, baths, and circulation were confined to the east side of the house so that the entire living space might look out upon the garden and the sea.

The end walls of the living and dining space and study are of bayott with other walls of plaster, canvas, and paint. The mantel of the fireplace is glass with travertine facing. A large recreation room is finished in redwood plywood.

The lower level of the house opens naturally into a well planned garden, the structural material of which blends with the general character of the house.

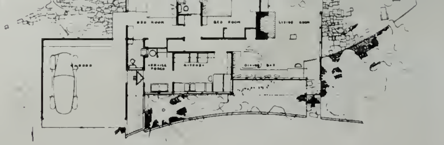
In general plan, the entire design solves the difficult problem imposed by both site and client, the various levels of the house with their balconies to the west taking full advantage of the magnificent view.

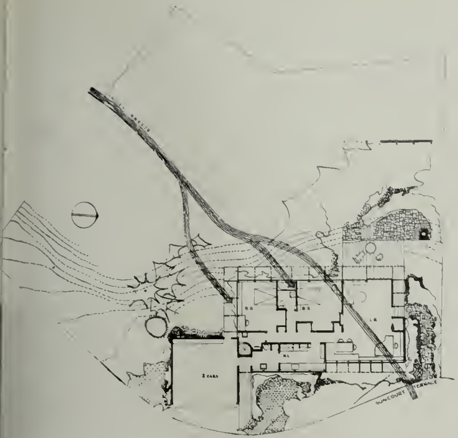
TWO HOMES PLANNED IN COMBINATION

ARCHITECT, Richard J. Neutra, A.I.A.
LOCATION, Glendale

DRIVE-IN COURTS BETWEEN UNITS

HOUSE NUMBER ONE





Luckhaus

BOTH houses are situated on a hill ridge with unobstructed views into the two adjoining valleys covered with typical California elfin forest, and south toward the abrupt ending of the ridge. The level building grounds are restricted and the slopes are steep. This configuration of ground and the conditions of view and exposures prompted a longitudinal development of the floor plans. The relative position of the houses is such that the traffic court or *cul de sac* is placed between their garages and service entrances so that they interfere with each other as little as possible.

Both houses are constructed of a douglas fir, unit-type, timber chassis. The natural color of the exterior redwood surfacing is enriched and permanently retained by a varnish finish. This reddish brown tone and the invigorating blue of the sky reflected in the continuous window rows prove an exhilarating color scheme.

All of the vents are of the side-hinged, outswinging type, and their arrangement is so planned that most of the glass is accessible for cleaning purposes from the inside.

The basic interior finishes in both houses are as much alike as their outward appearance. The walls are of smooth plaster. Also each house has a small area of redwood plywood wainscoting finished naturally. However, just as the plans differ according to the needs of the owners, so the color schemes differ according to the temperament and taste of these people. The baths and kitchens are enamel painted. The other walls and ceilings are finished with washable paint.

Owners of both houses are young couples of the teaching profession and with much interest in the enjoyment of an undisturbed, well-landscaped neighborhood of their own.

Small Town House

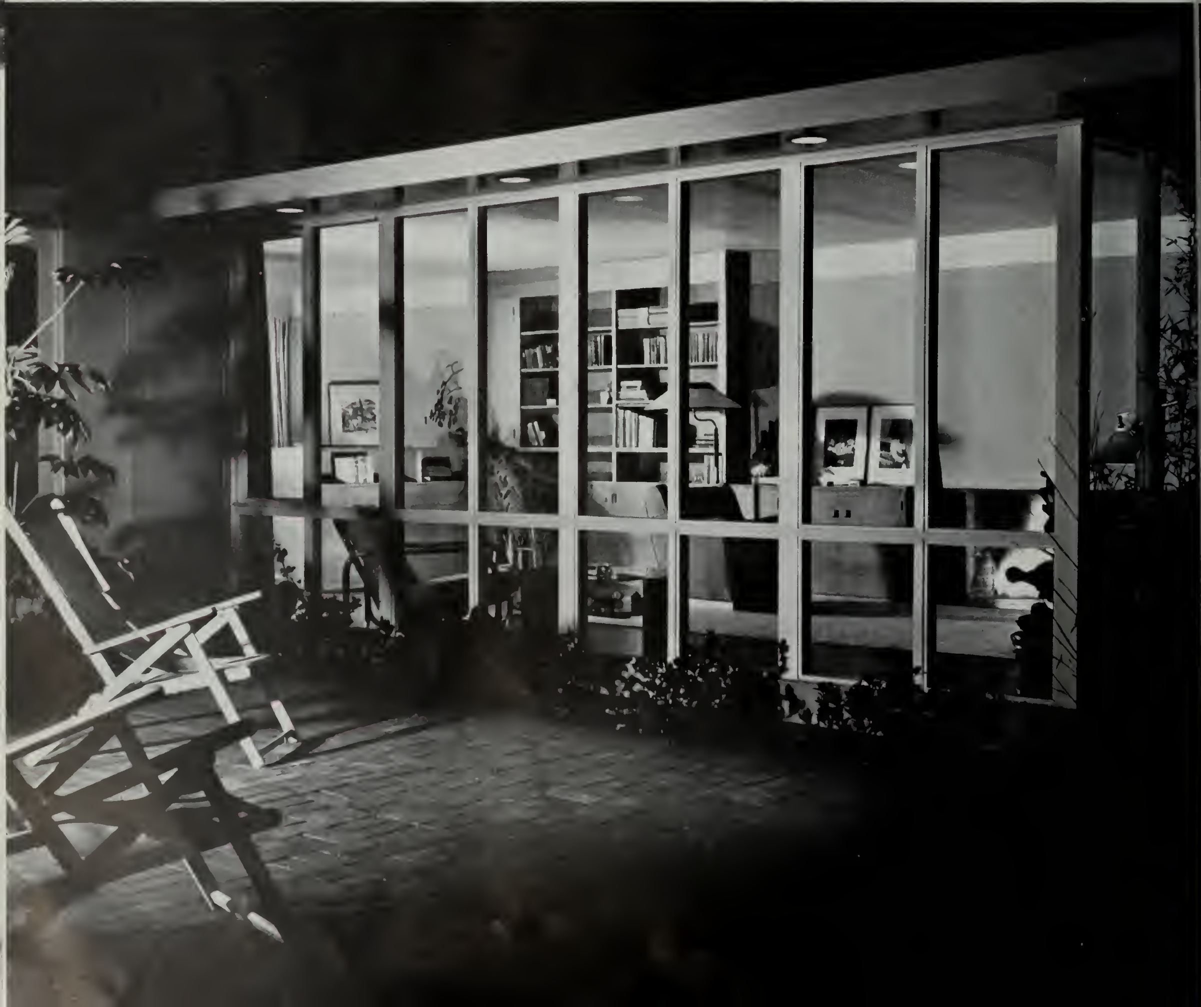
OWNER, Griswold Raetze
DESIGNER, Griswold Raetze
LOCATION, Los Angeles
BUILDER, George M. Holstein, Jr.

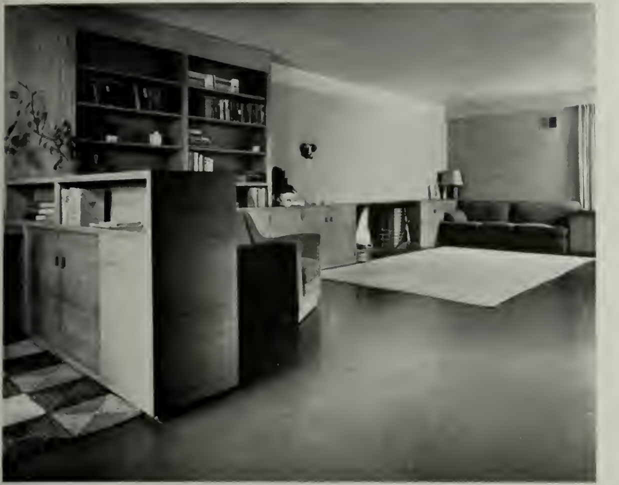
IN order to attain an open plan combined with necessary privacy, this house was designed around an open court or patio. Avoiding the conventional patio plan in which the living room becomes a hall between bedroom and service wings, the living room was placed on the north wing with the entrance hall and dining room becoming the connecting link to bedrooms and kitchen.

Glass was used on the entire side of the south wall of the living room and glass doors from the entrance hall and dining room give access to the patio. All walls facing north become blank walls except in the maid's bathroom. The dining room is separated from the entrance by a bamboo screen.

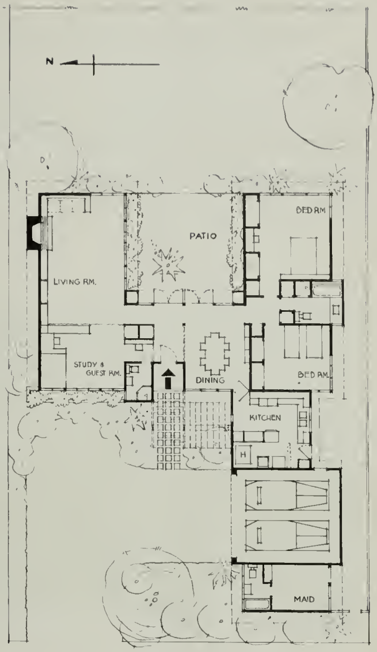
The entire house is built on a water-proofed reinforced concrete slab with asphalt tile and linoleum as a finished floor. A dura-clay tile floor was used in the central portion of the house to carry the feeling of an exterior material inside and to harmonize with the brick patio.

Window areas have glass set between posts and wood stops, with steel casements as vents. Windows and walls are protected by an overhang with a two-foot wide plywood soffit, avoiding the necessity of gutters and providing ventilation and an opportunity for lighting. This detail also lends a feeling a solidarity to the exterior.



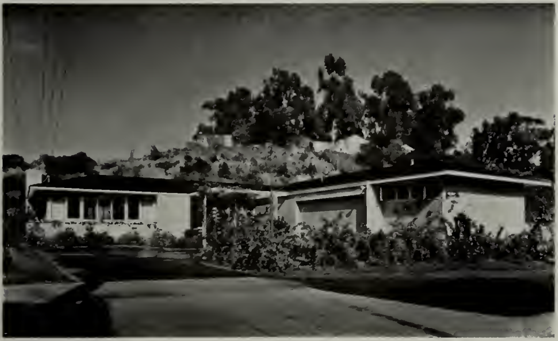


CURTAINS HUNG FROM THE CEILING CAN CONVERT STUDY INTO GUEST ROOM



Julius Shulman

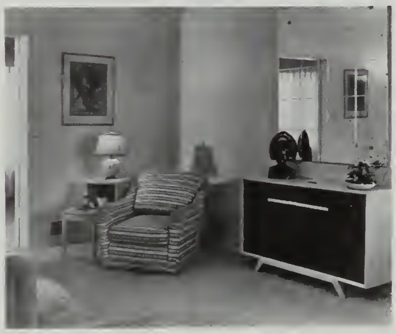
THE EXTERIOR IS A LIGHT GRAY WITH WHITE TRIM AND BLUE-GREEN SOFFIT



GRASS CLOTH COVERS THE DINING ROOM

MODERN HOUSE

OWNERS, Mr. and Mrs. Robert C. Gamble
LOCATION, Fullerton
DESIGNER, Cecil C. Randall
CUSTOM-BUILT FURNISHINGS, Barker Bros.



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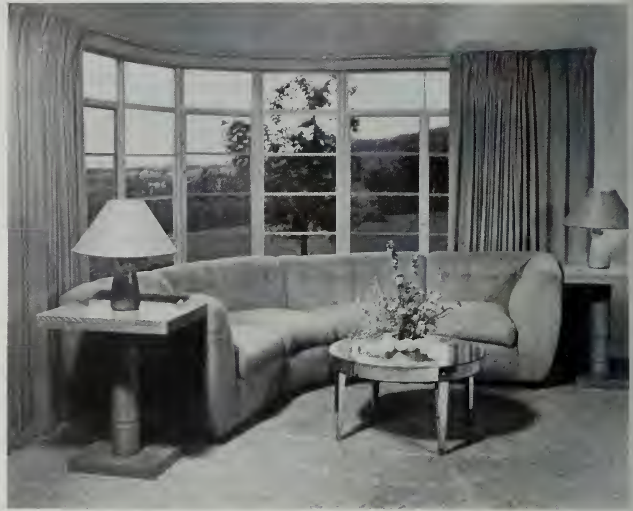


2

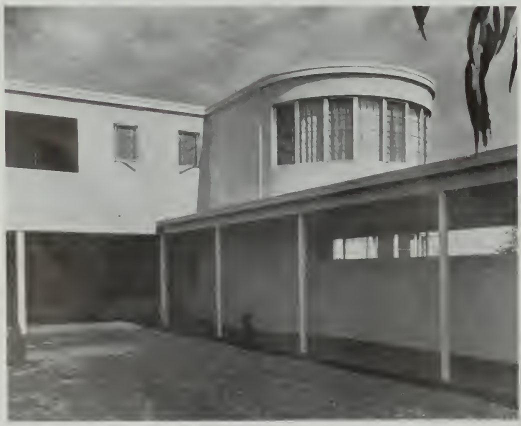
1. The commode is acacia wood paneled in grape tone leather and the lounge chair is upholstered in white textured fabric with green and coral stripes which repeat the tones of the floor covering and draperies. The walls are pale pistachio green.

2. A custom built modern sectional sofa in pearly white doe-pack is used in the window corner of the living room. Rough textured crash draperies are in vibrant coral shade. Lamp shades are of solid limed oak. The coffee table is mirror glass. Lamps have soft gray pottery bases with natural rice cloth shades.

3. The exterior of the house is all cement in a cool ice-green color, and rests on pre-cast cement joists reinforced with steel. Every window has tile sills in colors selected to blend with the scheme of each room. Flush lighting is used throughout with multiple switches for various lighting effects.

4. Subtle tones in beige and tan have been used in the simple, straightforward child's room. The walls and floors are beige. The draperies are eggshell with tan trim. The furniture is finished in matching colors. Decorator, Van Hawley.

3



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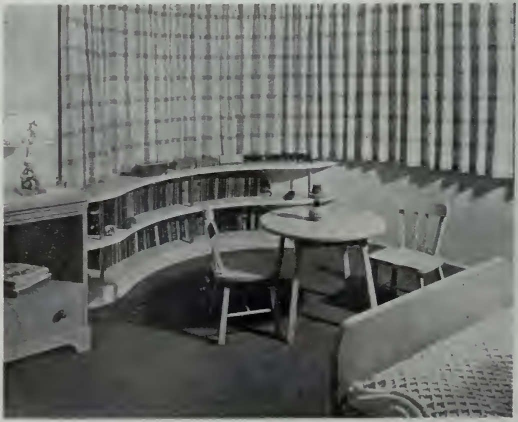
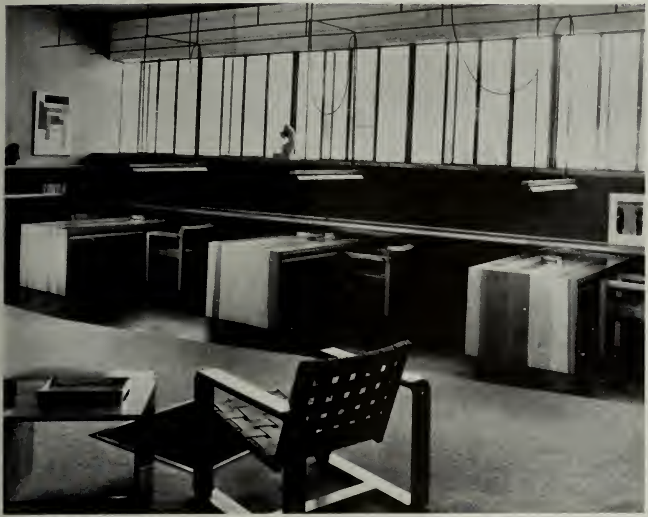


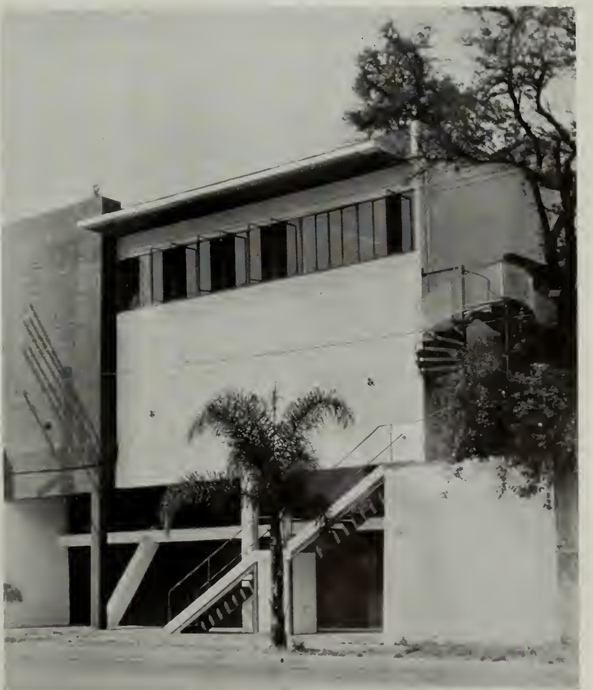
BUILDING FOR "DESIGN PROJECT"



DESIGNER, Peter Graham Harnden
LOCATION, Hollywood

Ralph Samuels

STAIR DETAIL



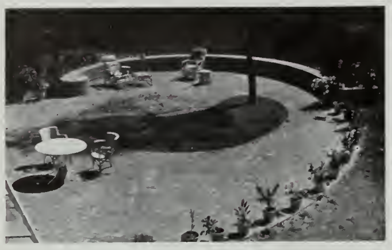
THIS is a transformation of a simple California residence built in 1926. Due to the limitations of the site and the form of the existing building, the redesigning presented an interesting and challenging problem. The object was to create a working place that would function efficiently with maximum lighting for work and exhibition purposes as a center for "Design Project." The main work room is 40x25 feet with an expansion potentially on the lower level of two large rooms 15x40 and 16x40. It was necessary to construct an entrance stair with a rise of 48 feet on two levels with a ramp and spiral.

"Design Project" being a production center for architecture and the allied fields of textiles, layout, and display, it was essential that the general plan be kept simple and extremely flexible. All drafting tables are tractable and can be formed into a single unit. The lighting has a similar quality and advantage. The accoustics have been carefully considered and the space arranged in order that occasional exhibitions of paintings and materials can be given.

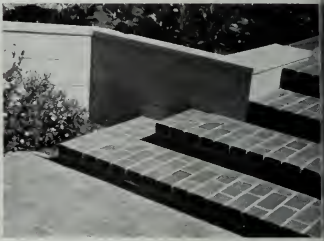
GARDEN DETAILS

A prominent San Francisco landscape architect

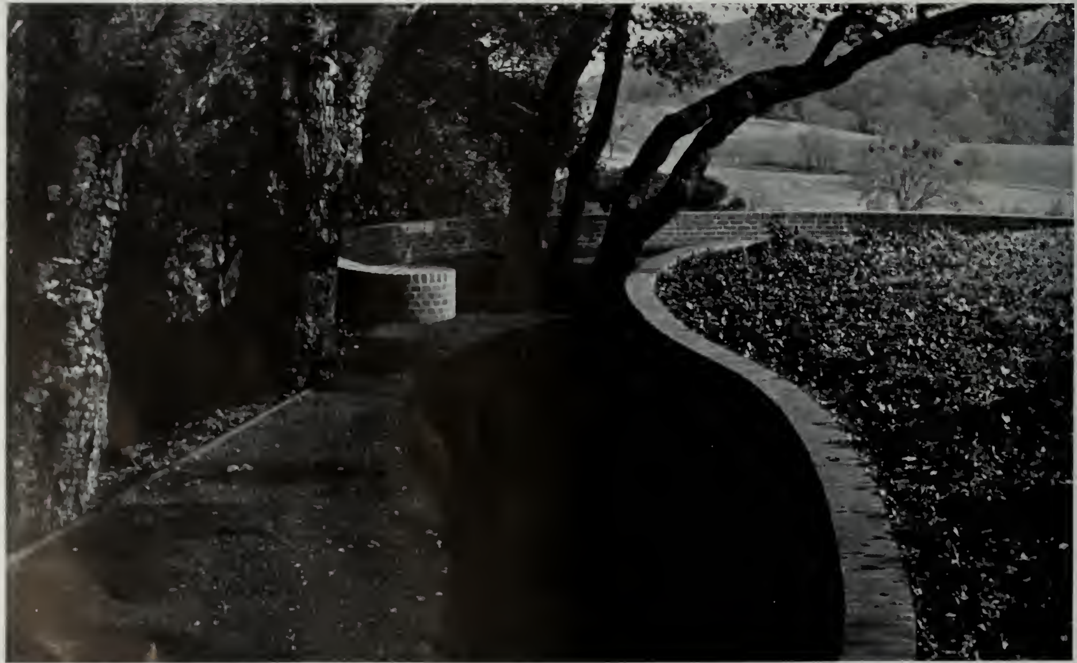
perfects new forms in a modern garden with strong empsasis on utility

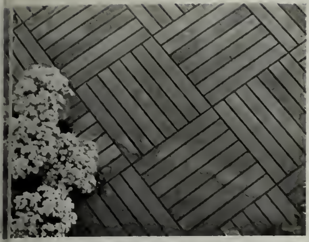

2 A GRASS FORM IN SOLID BRICK PAVING

3 DETAIL OF SAME TERRACE

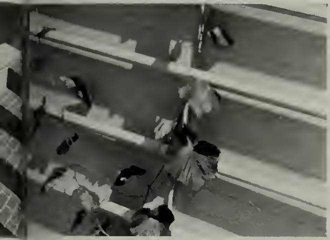

4 SIMPLE GARDEN STEPS

1 GARDEN PATH

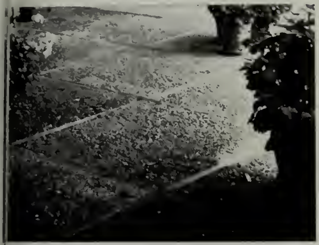




5 BASKET WEAVE PATTERN OF WOOD



6 WOODEN ROUNDS FOR VINES



7 REDWOOD STRIPS AND CONCRETE

by James Rose

A few years ago a garden was an expensive luxury. Somehow it came only with mansions and vistas and endless driveways bordered with palm trees and fernery. Most of us just planted a little spinach in the back yard, bit our fingernails and waited. Today, a garden is a part of anybody's house—a space for relaxation, for sunshine, for play.

The essential change is not so much in size or arrangement as in utility. The lush, stylistic gardens of the twenties with their imported statuary and miles of intricate cascades could survive only in the same manner as the elegant chandelier in the drawing room. At the same time we realized that a light was a light, and replaced the chandelier with fluorescent bulbs; we realized that a great display of formal gardens with walks and pavilions and cascades imitating the princely gardens of Italy was about as useful as a hatpin in a beret, and much harder to keep clean.

At this point arose a need—a need for garden designers creative enough to forget the ground manner and realistic enough to plan for utility.

Thomas Church, practicing in the San Francisco region, is one of the first landscapists to depart successfully from the "Gold in Concrete" method of the great Harvard tradition. Hardly anyone has approached his facility in freeing California gardens from the local counterpart of that fatally dull method, the Spanish ox-cart tradition.

Many landscapists try to break from this school, and lapse into a sweet, mystical communion with nature and dolphins glaring into a sun-baked pool. Others still turn their backs on the garden as a place of recreation and utility, and produce little miniatures with rectangular walls and wisteria softening the lines of a Greek rotunda. Then, of course, we always have with us the *savoir faire* school of design that can produce at will Japanese, English, French, and "modern" gardens, or an eerie combination meaning nothing to practically all people.

Mr. Church has avoided these pitfalls. An uncommon understanding of form, an appreciation of material combinations, and a sound knowledge of construction assure his gardens of professional interest and respect. His easy, playful ingenuity provides a constant source of interest for the professional and layman alike.

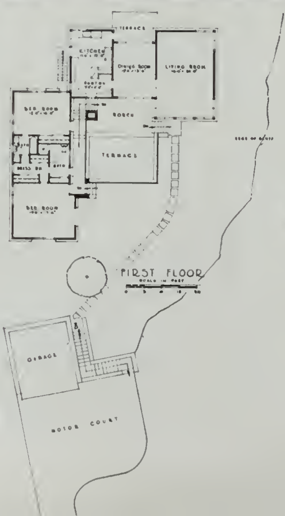
Perhaps the most significant single factor in Mr. Church's work is his attitude toward nature. His gardens are frankly man-made. No niggling reverence. No sentimental attribution of qualities which do not exist in the materials. No romantic playing in the wind-swept moors with the usually foggy asthmatic delights. Mr. Church's gardens are a combination of freedom and common sense—qualities too often lacking not only in our gardens but especially in our buildings and communities. We have chosen a few details of Mr. Church's work to illustrate these points.

1. A garden path showing a view of the landscape beyond. It used to be a favorite theory, in the best publicized tradition, that a garden should "blend" into "nature." The sneak-up-on-nature theory. You had a "formal" garden. Beyond, a bowling green. Then a hayfield, newly mown. Finally, some woodland with a lake, and the gentlemanly sport of range shooting. Needless to say, only the most erudite gentleman of the House of Morgan could possibly afford such a theory.

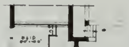
In contrast, Mr. Church brings nature into the garden, and ends it abruptly where human use is no longer involved, a clear-cut,

(Continued on page 38)

House in the Islands



FIRST FLOOR



BASEMENT

OWNER, Mr. Albert Hoogs
LOCATION, Honolulu, Hawaii
ARCHITECT, Claude Albon Stiehl, A.I.A.

SITUATED on a stony mesa adjoining Diamond Head, this house was literally carved out of its site. The rock, of a generally pale ochre tint, with variegated shadings, was quarried on the property, and used in combination with California redwood siding and cedar shingle roof. Eaves are lined with Masonite.

Designed in two units and on separate levels, the living room, dining room and kitchen occupy the higher level, while the bedrooms, conforming with the contours of the hill, are placed lower and connected by a covered outside stair and gallery. It is also to be noted that entrance may be made directly to the bedrooms through the lower louvred gate.

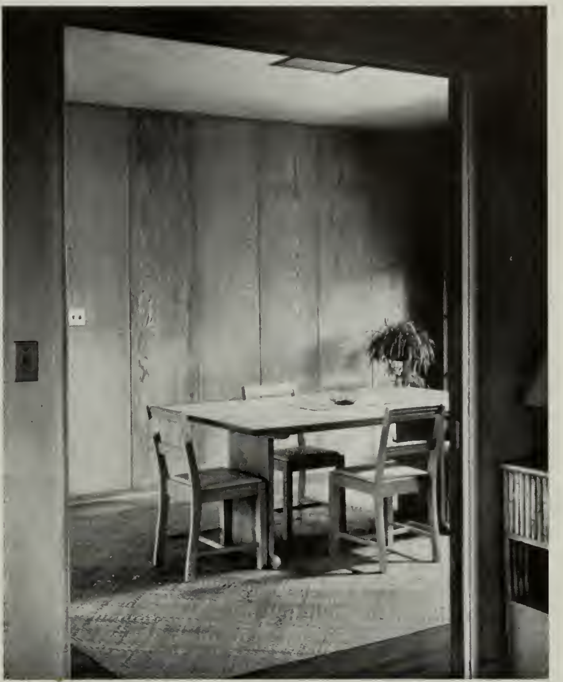
Unusual for Honolulu is a site facing the mountains rather than the sea, and the orientation is such that the house forms an adequate shelter against afternoon sun, permitting extensive use of the living terrace adjoining the upper level.

The redwood ceiling in the living room is adapted from oriental ceiling treatments. The wall paneling in the dining room is likewise of redwood.

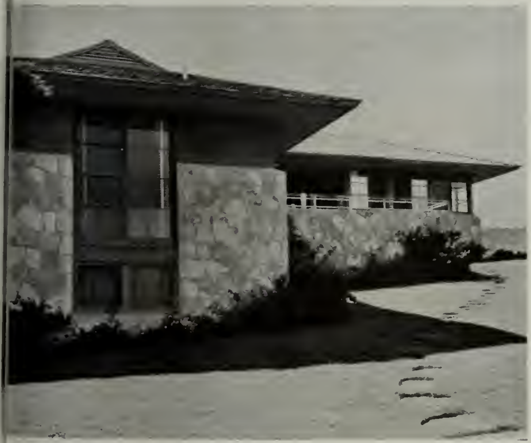
Sliding glass doors and windows, operating with brass sheaves on brass track, are used at all exterior openings, except on the eastern bedroom wall, where prevailing winds and showers made the use of projected (or awning type) windows more desirable.

The use of extremely wide eaves, in this insatnce, over four feet, is a requisite of the climate, permitting wide panoramas from the interior without excessive glare, as well as allowing all windows and doors to remain open regardless of rain.

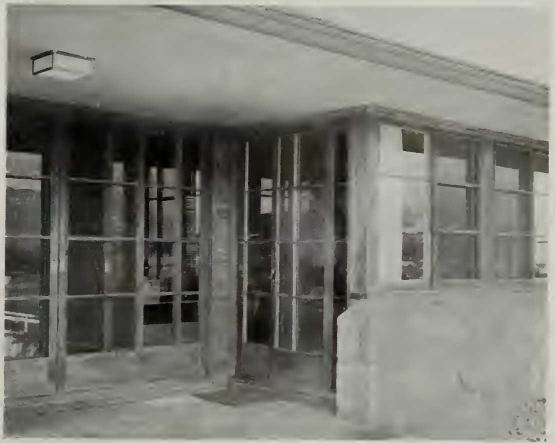
THE DINING ROOM IS PANELED IN CALIFORNIA REDWOOD



NUSUALLY WIDE EAVES PROVIDE PROTECTION FROM THE ISLAND SUN



SLIDING GLASS DOORS AND WINDOWS ARE USED AT EXTERIOR OPENINGS



PUBLIC HOUSING

HARBOR HILLS HOUSING PROJECT

Housing Authority, County of Los Angeles

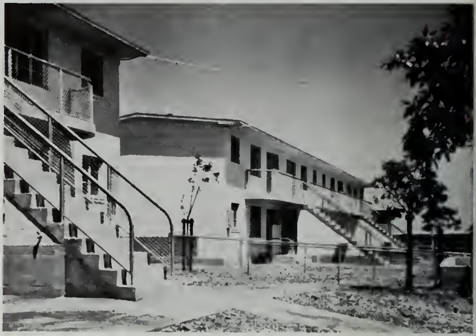
ASSOCIATED ARCHITECTS:

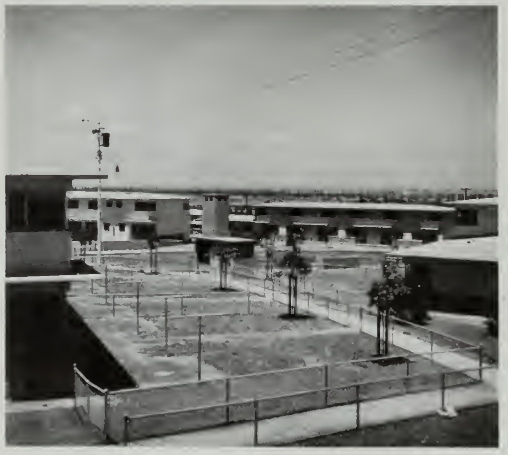
CHIEF ARCHITECT, Reginald Johnson
A. C. Zimmerman
Eugene Weston, Jr.
Lewis E. Wilson
Donald B. Parkinson

CONSULTING ARCHITECT, Clarence S. Stein, New York

LANDSCAPE ARCHITECTS, Katherine Bashford,
Fred Barlow

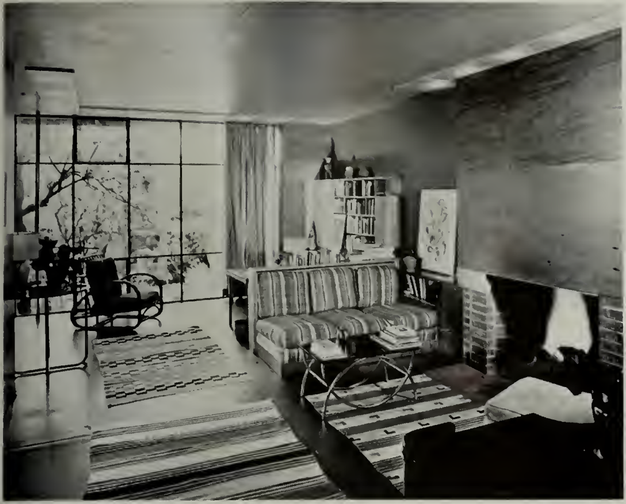
GENERAL CONTRACTOR, Harvey A. Nichols





THIS is the second low rent housing project built by the Los Angeles County Housing Authority, and provides 300 homes at a cost of approximately $1,300,000. Each apartment has a living room, kitchen with dining space, bathroom, and one, two, or three bedrooms. The exteriors are light apricot, light green, soft yellow, and eggshell. All buildings are of reinforced groutlock brick construction. Low-pitched roofs and wide overhangs emphasize the horizontal lines of the structures. Their roofs are poured concrete which eliminates the need for false ceilings in second-floor rooms.

The project is designed to provide living space with a measure of charm and informality for families who previously lived in sub-standard quarters. The buildings have the appearance of well-planned private residences. Seen from a distance, they become a part of the terraced hillside on which they stand. There are gardens in the rear of the buildings, play areas with benches, tree-bordered walks, a spray pool and nursery, and a community building with a social hall and hobby room. The architecture is distinctly western in treatment.

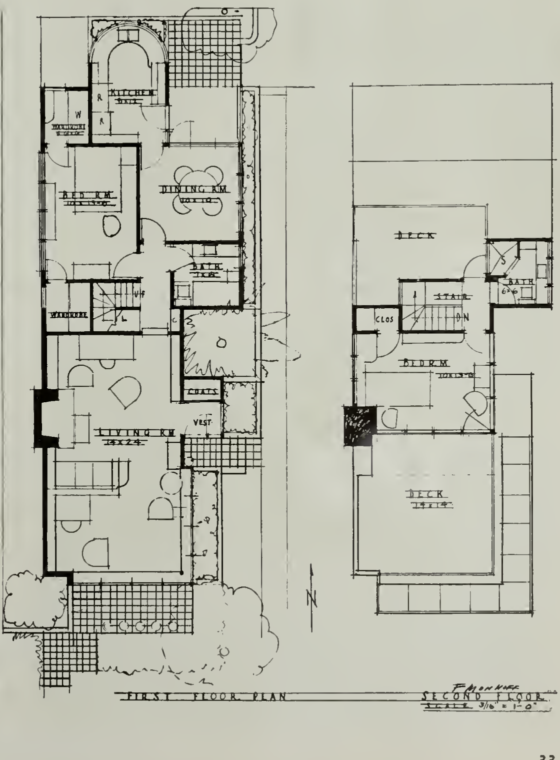


THIS redwood house has its setting in an old garden and a grove of aged trees. It shares its site with another house and studio, but is so placed that neither of the principal houses is visible from the other. The studio forms the south axial feature from the living room window at the end of a lawn panel. The kitchen is placed to the north with a view of a small hedged garden and mountains beyond.

The general north south shape of the plan was conditioned by two factors: lot space to give both houses ample planting screens, and heavy north wind conditions in winter. The upper bedroom enjoys a view to the south over the hedges to the lights of Pasadena and Los Angeles. The large window unit in the living room commands a composition of garden vista and bamboo screen. Overhang fins with removable weatherproof plywood awnings screen out summer sun. They are painted in soft greens to continue the greens of the living room ceiling out into the foliage. With awnings removed in winter, a ten-foot sun surface warms the linoleum floors and simplifies the heating problem.

OWNER, Frederick Monhoff
LOCATION, Altadena
ARCHITECT, Frederick Monhoff
BUILDER, Walter Daniels

Shulman



FACTORY FOR DEFENSE

NORTHROP AIRCRAFT, INC.
LOCATION, Hawthorne
STRUCTURAL ENGINEER, Niles Werner
GENERAL CONTRACTOR, E. S. McKittrick Co., Inc.

THE building of this aviation plant constituted a unique problem, in that the company had neither a plant nor business when it was formed. Since that time, a little more than two years, it has become one of the major aviation companies in the nation, and the construction of the plant, now providing 500,000 square feet of floor space, had to be kept ahead of expanding business. Late this spring, construction was completed on the last addition which increased the floor space about 150%. The plant is one of the best arranged in Southern California, chiefly because the original layout was planned for expansion on its 73-acre site near Hawthorne. The wisdom of this has been proved by the fact that additions have been in progress almost continuously during the last two years without any interference with production. Construction follows closely the best methods and practices used in the erection of aircraft plants in this territory, and arrangement is good both on the interior and exterior.

PRODUCTS AND PRACTICES

METALICRON USED AT NORTHROP

The Master Builders Company of Cleveland which manufactures concrete hardeners, waterproofings and masonry treatments and finishes, furnished its Metalicron cement floor hardener for both the floors in the original plant and for those in the addition just completed—a total area of approximately 260,000 square feet. Metalicron was used in the heavy duty specification of 60 pounds to each 100 square feet floated into the surface and finished with power machines.

This makes an iron plate on the surface of the floor to protect it from abrasive wear and impact. The iron, being more or less a ductile material, will stand up under heavy wear and impact, while any natural rock aggregate, even though it might be the hardest known, will shatter and disintegrate. The Metalicron also has another material which is ground with the iron which protects the floor from the ordinary corrosives used in industry and which will etch a cement floor surface unless such precautions are taken. The result of the protection given to a floor by Metalicron is that the life of the floor is extended many times over the life of an ordinary cement floor.

The Master Builders Company is the largest manufacturer of ground iron in this country and has built up a reputation during the last 30 years for high quality and uniformity of materials. Its metallic floor hardeners have been used on more than 5,000,000 square feet of floors in the aircraft industry of Southern California in the last year, in addition to 20 years of service in this community before 1940. It has one of the finest research laboratories in the United States and is constantly attempting to improve its materials.

TREND TOWARD AIR FILTRATION

Intensified by the specifications of the government for more than a half million air filters in the heating units of army cantonments built and being built, to eliminate dirt, pollen and bacteria from the living quarters of men now in training, there is a marked trend toward air filtration. This is a continuation of a general practice in every branch of air tempering, heating, refrigeration and cooling.

For many years most attention was given simply to the heating and cooling of buildings, the filtering of air being of secondary consideration. However, manufacturers now are finding that the efficiency of their heating and cooling units is effected by the use of good filters. This has led to a study of the proper type of filter to use, considering initial cost, the type of air to be filtered and service facilities.

One of the largest manufacturers of air filters is the Air Maze Corporation of Cleveland, represented in this territory by Edmund B. Treidler. This company has made an intense study of the air filter and it is interesting to comment that there is in the Smithsonian Institute in Washington, D. C., an airplane equipped with one of its filters to keep out clouds of dust which otherwise would have shortened the life of the plane's motor, and in some cases might have placed the life of its pilot in jeopardy.

The Air Maze Corporation has reduced the requirements of a filter to one that will meet all of the conditions in any part of the world, whether the locality be in a dry section or near a sea coast, and one which will be of a permanent type—easily cleaned—to give years of cost at an initial cost within the reach of not only large industrial companies but of small business men and home owners.

These problems have been met by the development of an all-metal filter, electro plated and free from all serrated edges. These filters have a unique screen wire filter element because it increases the overall efficiency of the filter. The company has found that the use of this element is most scientifically correct, and reports that it has proved itself the most effective element from every standpoint.

The company's faith in that media design and construction has been more than justified by long experience. Taking one phase of its comprehensive line, during the last five years it has risen from an infant producer to a leader in the sale of air conditioning panels. Its Kleenflo type air filter introduced to the trade three years ago met with acceptance and more than 200,000 of them have been sold in that short time.

The Kleenflo was the first renewable viscous type unit available to the consumer in the medium price range. Its popularity established a market of such volume that the company offers this air filter at prices competitive with the conventional copper gimp, steel wool and "glass wool" units now available. It has even spaced, viscous coated round wires which stop streamlined dust deposits. They have a very high efficiency in stopping dust and grit. Such construction enables large area of media, and therefore have large dust holding capacity.

Being electro-plated, the media offers high resistance to oxidation and alkaline solutions. Wire used in the media are round and therefore there are no serrated edges which might so tenaciously hold dust and lint as to make cleaning difficult. The element of the filter is channeled with crimps. This permits ease of servicing. Individually cutting and crimping each piece of wire screen cloth permits positive control of each square inch of filter density.

NEW CONTROL FOR DOUBLE ACTING DOORS

Recently introduced by Norton Lasier Co., Chicago, Ill., is a new LCN overhead concealed closer for the larger double acting doors in public and commercial buildings. This closer, known in its two sizes as LCN "644 and 666," is concealed in the head frame and top of the door. For maximum power and control the closer employs a double acting lever arm which folds into the door in the closed position. For protection of nearby walls, fixtures, glass, etc., a "hack-checking" action slows up the door's opening swing as desired. A hold-open feature (optional) within the closer itself holds the door in the open position, by neutralizing the closing power at source, when that is desired.

To compensate for drafts the inswinging adjustment of this closer may be set independently of the outswinging adjustment. The door is made to close quietly to center; to avoid "flip-flap" as commonly seen in double acting doors; and to maintain the closed position against drafts tending to blow it open. At bottom the door rests on a ball-bearing pivot, furnished with the closer. The pivot may be used with or without a threshold.

(Continued on page 42)

Today more than ever wood occupies an important place in National Defense because of its utility and plentifulness. Timber is harvested when needed. For home, office or factory, wood is available for every purpose. Exteriors or interiors of wood enhance appearance.

E. K. WOOD LUMBER CO.

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REQUIREMENT

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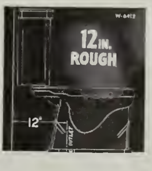
- **Freestanding**
- **Quiet Siphonic Action**
- **Twice-fired China**
- **Eleven Colors and White**

Ideal for **BOTH** *New Installations and Replacements*



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BOOKS

CONTINUED FROM PAGE 6

TEN HEROES, by David Malcolmson (Duell, Sloane & Pierce, Inc. $2.50)—David Malcolmson has found ten fundamental story patterns. This exceeds the number to be encountered in current high circulation magazines by approximately nine. But Malcolmson cites examples, and they prove his point. To find them he has ranged through the Arabian Nights, the Bible, and the Paramount scenario department. To evolve his classification, he has excursioned still further: through the literature of today, of yesterday, and of the day before yesterday. He presents his theories in *Ten Heroes*, and for once a writer's theories are as interesting as his examples.

Ten Heroes presents shrewd commentary on life and people, as well as on literature. Malcolmson writes with an awareness of the contemporary that includes the comic strip and the radio and the motion picture as mediums of story telling. We find the Cinderella theme appearing in Popeye the Sailor, and the Ugly Duckling motive crops up surprisingly in the film version of *Ruggles of Red Gap*. The book is a blend of criticism, philosophy, and poetry; as stimulating as brilliant conversation, and a lot more compact. **PATTERSON GREENE**

DEMOCRACY IN ACTION

CONTINUED FROM PAGE 18

and they were really doing something about it. They believed in the adage about those who help themselves. But there was also an enormous satisfaction to be had from seeing the building go up under their own hands. It wasn't uncommon for people occasionally to gaze lovingly at a patch of the stone-masonry *they* had built or to admire the fine straight line of a muddy ditch which *they* had once cursed at, or to reminisce with undisguised pride about "the day we mixed sixty batches of concrete." (That was some sort of a record.)

Furthermore, the academic work did not suffer from the project, but was in many cases enhanced by it, and both students and teachers were more alert and alive; they felt physically fit; and the common effort was both stimulating and unifying.

Now, not quite a year since ground was broken, the whole exterior of the 200-foot building is completed and, as funds come in to buy materials (there is still considerable need), progress is being made in finishing the interior and in renovating the other summer buildings on the property. At the end of May all the college belongings were moved over in truck-loads. During July and August the college is conducting a summer work-camp to complete construction. Activities will include five hours a day of all kinds of building and farm work, a few hours of classes in current world problems and other subjects, and informal sports. In September, Black Mountain College will begin the new term in its own buildings and on its own property. An impossibility will have been converted into a stone-and-wood reality, and the cooperative effort will have saved $25,000 in expenses.

This particular way of meeting a specific emergency is not the only way in which Black Mountain College exhibits a pioneer spirit. The whole set-up of the college is something of a departure from that of the conventional institution of learning. And it was really because of the nature of this set-up that such an undertaking could have been tackled and that such enthusiastic cooperation prevailed in its achievement.

At Black Mountain, the community of the teachers and their families and the students functions as a small democracy. There is no endowment, no outside board of trustees, no president. The faculty elects a chairman or rector each year from its own members. The college is financed by student fees and individual gifts. The student officers, elected by the students, attend most faculty meetings, and the chief student officer is a legal member of the governing board of the college. Thus, responsibility for the college rests entirely *within* the college, and there is opportunity to learn first hand both the advantages and the difficulties, the privileges and the duties that go with democracy. Students are given great freedom and as much responsibility as possible. Intelligent use of freedom and development of self-discipline (rather than depending upon the dangerous crutch of constantly imposed discipline) are criteria of the educational program.

Through the sharing of various community responsibilities, participating on different committees (such as admissions), directing

At NORTHROP • Hawthorne, California

260,000 square feet of Master Builders' Metalicron Floors are doing their bit to speed defense.

THE MASTER BUILDERS COMPANY

LOS ANGELES, CALIFORNIA

much of their own work, the students gain valuable experience. They acquire a more responsible and cooperative attitude; they grow in a greater awareness of themselves and their own capacities and a greater awareness of other people and of the community as a unit. In spirit the college is as much the students' as it is the faculty's. It was because of the reality of this spirit and the common belief in the general aims of the college that such a building program was at all feasible. And the actuality of the building showed themselves and others that a small functioning democracy was not just a pretty theoretical idea but an effective force in action.

Black Mountain seeks to develop the whole person—not the intellect alone. Training of the imagination and constructive abilities is considered just as important as the acquisition of knowledge, and the fine arts are consequently given some emphasis. Music, drama, and art, as well as architecture and textile design, are offered as an important part of a general education. For the most part, the teaching of these subjects is more through participation than by mere "appreciation." Voluntary outdoor work takes the place of organized athletics, though of course there are informal sports. There are no fraternities or sororities.

The 75 students at Black Mountain come from all over the country—from 25 states (seven from California), Hawaii, Spain, Austria, and Czechoslovakia—and there are several distinguished teachers on the faculty who held high positions in Europe before Hitler came into power. In keeping with the democratic aims of the college, there is a sliding-scale fee which varies from $400 to $1200, depending upon the ability of the family to pay, and there are representatives from a large variety of backgrounds, some well-to-do, some poor, and many in between. No one "works his way" through Black Mountain. Everyone is expected to do his share, and once a student is accepted he has every advantage and opportunity that every other student has.

The academic standards are high and graduates recommended by the college are accepted in recognized graduate schools in the country. Candidates for graduation are examined by professors from other universities; the latter have come chiefly from Harvard, Yale, Columbia, Duke, and the University of North Caroilna.

Once established on its own property, with the opportunity to cultivate and manage its own farm, with the possibility of expanding to include 125 students (that is to be the maximum), Black Mountain hopes to make itself as nearly as possible self-supporting. There's a good chance of its becoming so.

People frequently say that American education must adapt itself to a fast-changing world—to a world in crisis—by successfully combining practical and theoretical education and by preparing resourceful citizens with democratic conviction in their bones. Black Mountain is moving in that direction as "a living example of democracy in action" (as John Dewey once described it). And certainly, after constructing a building on free afternoons during the year, almost anything *should* be possible.

"CITIZEN (ORSON WELLES) KANE"

CONTINUED FROM PAGE 16

finance his W.P.A. productions. The result of the "tests" was that interference disappeared at the studio and Hollywood generally was reconciled to the fact that Welles had begun.

A large part of his protection during the early days was that Welles brought his own staff with him, from actors to press agent. He acquired an art director of enormous talent and, of course, the celebrated cameraman, Gregg Toland. These all lived in a little house on the Culver City lot and defied all comers. The happy ending is that those who interfered with the production are now either gone or in subordinate positions.

Typical of the stories told about the production is the one about the day two executives (who were barred from the shooting and the daily "rushes" by contract) decided to chance a sneak visit to the set.

The guard at the door saw them come in and whispered to Welles. "I'm sorry, Mr. Welles. but two men from the studio are here. They are over against the walls watching."

Welles put down his quart-sized teacup, mounted the camera platform where the crew was making ready for a shot, and announced that he was bored again and that only an immediate game of baseball would restore his flagging genius.

The game was organized and the executives, their worst fear realized, fled panting back to their offices and dictated bitter memoran-

(Continued on page 38)

Aerial View of Northrop Aircraft Plant

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Designers and Builders of INDUSTRIAL BUILDINGS

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"CITIZEN (ORSON WELLES) KANE"

CONTINUED FROM PAGE 37

dums. It was all they could do, since they had already lost their early battles to control him despite his contract, and more significantly—and here is the real reason "Kane" was possible—they had lost control over their own studio technicians. These men, who actually make the film, were the trump cards held by the sabotage block. The men's first loyalty was theoretically to their studio pay check, but Welles had won them over.

He started with his photographer, Gregg Toland, who was the only cinematographer with the courage to go along with Welles. He came to see the producer-writer-director-star soon after the script of "Kane" had been completed and casting was in process. The two saw lens to script instantly and Toland became Welles' man when he offered no objection to any of Welles' experimental ideas. "Of course," said Welles, "I'm going to have to have ceilings on every set." Toland merely gulped and said, "Why not?" and a new directing-cameraman team was born.

Scenes, similar in general if not in detail, occurred between Producer Welles and others of his staff. It took considerable time to convince the men that they were not to be supervised by anyone but Welles. With the industry in control of the bookkeeping department, experiment has always been forced upon rather than welcomed by the films. The technical crews in all studios have always been fearful of introducing new ideas because their accomplishments are measured by the cost rather than the result. Failure was final and disastrous.

One of Welles' most frequent attacks has been his scornful emphasis that the films, alone of the great industries of the country, are alone in providing no funds for research and investigation.

To his property men, to the camera crew, to the sound engineers and the special effects department, Welles said: "I want experiment, wild, hair-raising experiment, with sets, film, sound. If everything works I will know that you are not giving me the full measure of your skill and, believe me, something had better fail now and again." His guarantee was that the studio executives would never see anything except the completed picture. The result was that everything the technical boys had been thinking about for several years was brought out and tried on the dog. Occasionally no sound would be heard and occasionally the film came up blank but nearly everything worked.

The result is now well known. The critics were as unanimous in their praise for the masterly technical work as they were for the story and the acting.

Everything was new. Ceilings were used on all indoor sets. The ceilings were of muslin so that the microphone could pick up the dialogue. The lighting was done with the great arcs used for technicolor work. The actors, without film experience, were imported from Welles' Mercury Theater in New York. The writing was novel, to say the least. The lenses were the new coated lenses which allow great depth of focus. In fact, the whole screen is in sharp focus at all times. This meant a new attack on the writing, directing, and acting, since focusing attention by the camera alone, by blurring backgrounds or foregrounds, was not possible. The action had to be so valid and good as to compel attention by itself.

Last of all, the positive film used in the prints which are used in the projection machines in the theaters was something brand new, fresh out of the Eastman laboratories. Characteristically, there was objection to its use, but Welles and Toland, now hardened veterans, plowed right through the red tape. You may now see *Citizen Kane* projected from the very finest, richest black and white positive film available.

GARDEN DETAILS

CONTINUED FROM PAGE 28

logical, and realistic approach which must certainly endear the client who is left forever afterward to pay the maintenance bills.

This does not mean that nature, in itself, is ignored. Notice how the free form of the low walk relates to the rhythm of the hills beyond. The foreground tree and planting serve as a perspective yardstick from which the eye can measure distances. The only distinction between the garden and nature is that the garden is developed for human use. It comes to the end, and then stops.

2. Here Mr. Church uses a free form of grass in brick paving to divide the terrace space. This serves as a functional planting space for a tree, and texturally relieves the barren effect of solid paving.

3. A detail of the same terrace. Mr. Church achieves a stark and interesting effect in form, texture, and shadows.

7. This unusual handling of concrete paving is characteristic of Mr. Church's work. The diagonal pattern of redwood strips, used as forms for the concrete, are left after the concrete is set. The surface is then given an acid wash which removes the top film of concrete, revealing a colored aggregate beneath. The result is a rough-textured and colorful pattern especially suitable for a skid-proof terrace.

5. Another characteristic paving treatment is this simple and effective handling of wood—the regularity of a basket weave pattern combined with the free form and textures of plants.

4. This detail of garden steps and wall is unique in its simplicity and unromanticized treatment. A combination of line, form, and textures inherent in the material.

6. The decorative treatment of a wooden wall. A simple, inexpensive wall with inch and a quarter rounds in high relief. A suitable growing surface for the bold texture of a grapevine.

THEATER

CONTINUED FROM PAGE 10

the Chevalier-MacDonald *Love Parade;* von Stroheim's *Greed;* Harold Lloyd in *Grandma's Boy;* Garbo and Marie Dressler in *Anna Christie;* and *What Price Glory.*

Too late for comment were the *Vinegar Tree,* the Paul Osborn play starring Billie Burke at the El Capitan in Hollywood, and *Beggar on Horseback* and *George Washington Slept Here,* the first two of the Pasadena Playhouse Modern American Comedy Series. The Kaufman-and-collaborator series will continue through the month with: *Dinner at Eight, Minnick, Once in a Lifetime, You Can't Take It With You,* and the *Royal Family.* Definite opening date of *Jump for Joy,* the Duke Ellington musical coming to the Mayan Theater in Los Angeles, is July 10.— SYLVAN PASTERNAK

ART

CONTINUED FROM PAGE 5

As different as possible is the show in the next room, the output of nine authentically famous artists who were shipped to Hollywood to paint scenes from *The Long Voyage Home.* It was no doubt excellent publicity.

Eleanor Bates, who has a one-man show of oils and drawings, is a young painter with a fine feeling for color and solid, convincing form which shows itself especially well in two portraits, Nellie Wong and Mrs. Little.

Two other one-man shows are Charles Surendorf's linoleum cuts in the Art Association Gallery, and Sigismond Sazevich sculpture. Surendorf's prints have a nice line pattern and light-flicker. Some are quite objective, as *From Belvedere,* an assortment of things found on beaches at low tide, very well done; in some the literary element overwhelms the artistic, as in *The Hero,* a maimed man escorted down a path by skeletons in black robes. Some combine emotional quality with graphic values; most successful, probably, of these is *Dust Storm.*

The Sazevich sculptures are chiefly small wood carvings, although there are two reliefs of nudes, done in lead, which are among the nicest things shown. Most of the figurines have been seen here before. A standing figure in dark wood has a strong emotional quality as well as sculptured validity; several of the earlier wood carvings remain merely wood.

People whose mouths water at the sight of fine old bindings will have a lovely time browsing through the items in the current show. There are bindings in embroidery and pierced silver over velvet, austere leather, cut vellum bearing the arms of Queen Elizabeth, modern bindings, even a pair of tiny books bound with a side in common, like Siamese twins. Other rare things include the first dated book by the Aldine Press and very early examples by famous binders.

LOS ANGELES

Accustomed to seeing art drop into a good old-fashioned siesta for the summer, Southern Californians will have to forego some of their

(Continued on page 40)

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ART

CONTINUED FROM PAGE 39

customary sun-bathing if they expect to get around to all of the fine exhibitions which are to be offered during the coming months. Top-notch painting is on view in every museum from San Diego to Santa Barbara, and galleries seem to be opening up on every corner.

Santa Barbara takes its place as a nationally important art center with the opening of the Santa Barbara Art Museum. Its opening exhibition, entitled "Painting Today and Yesterday in the United States," should be on everyone's "must see" list. The show, on view until September 1, was assembled by Donald J. Bear, director of the museum, and comprises 140 paintings. One-third of these are by important contemporaries.

Another excellent Santa Barbara attraction is the display of contemporary California painting at the Faulkner Memorial Art Gallery.

San Diego puts in a bid for attention with a National Watercolor Exhibition in the Fine Arts Gallery, Balboa Park. On view from June 23 to September 1, this promises to be one of the most stimulating watercolor shows of the year, attracting the nation's top-notch specialists in this medium.

The show of the season for Los Angeles is, of course, the magnificent display of French painting at the Los Angeles Museum. In reality, two separate exhibitions, a traveling show, "Painting of France Since the French Revolution," which has been viewed in San Francisco, New York and Chicago, and the Mr. and Mrs. Edward G. Robinson collection, they present together the most comprehensive survey of French painting ever seen in Los Angeles. All the great names of French painting from Ingres and Delacroix to Derain and Rouault are represented by masterpieces. These two exhibitions will be on view until the end of July.

Oils and lithographs by William Gropper are on view at the recently opened American Contemporary Gallery, 530 North La Cienega Boulevard, until July 26. Gropper, long known as a fine draftsman, able caricaturist, and one of the country's top black and white artists, shows for the first time on the coast a comprehensive group of paintings. In comparison with his lithographs, these are disappointing. The color has none of the spark of his black and whites and the figures are wooden and unconvincing. The lithographs of congressmen and senators in action have all the power and drama one misses in the paintings. The American Contemporary Gallery promises to be a stimulating addition to the growing list of art galleries. Of special interest is its program of exhibiting work of American contemporaries.

On the calendar are exhibitions by Joe Jones and Philip Evergood and demonstrations and exhibits of the silk screen process.

With an exhibition of prize-winning paintings selected from annual exhibits of various California museums and art associations during 1940-41, the Foundation of Western Art continued its valuable service of surveying western painting.

Most notable was the fact that few paintings in the show had the lift and impact one expects from prize winners. Exceptions to the uninspired level of the group were Mathew Barnes' *Lake Merced*, Leah Rinne Hamilton's *An Old Orchard*, Ejnar Hansen's *Cello Player*, Phil Paradise's *Indian Threshing*, and Marian Simpson's *Roofs, Mexico City*.

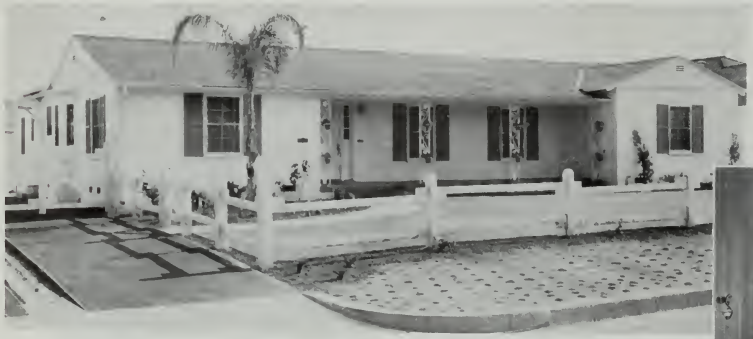
Choice color, strong design and expressive handling characterized the watercolors and drawings shown by Bob Holdeman at the Tone Price Gallery. His landscapes, rendered with an economy of means, and utilizing color to achieve a sensation of depth, possessed a lyric quality that marks Holdeman as one of our more sensitive California painters.

Peter Graham Harnden, enterprising young designer, introduces his Design Project to Los Angeles with a showing of paintings by Martin Kosleck.

The project, a combination of gallery and studio, is a center for modern design in architecture, furniture, textiles, layout, display, landscaping and exhibitions.

Kosleck's paintings, on view until July 20, are a condensation of extremely personal and sensitive experiences. His world is a world of introspection and fantasy, colored by a deft and whimsical sense of humor.

Carlos Merida, master of design and color and thoughtful interpreter of Mexico, showed his new paintings at the Stendahl Art Galleries. Known for his abstractions based on the color and forms of



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Mexico, Merida has turned to representation in these latest pictures in which little figures based on Tarascan sculpture seem to move with a curious dreamlike reality against brilliant planes of color.

Also on view at Stendahl's was the work of Boris Aronson. With a swift, sure brush Aronson catches the movement and color of circus life, the swirl and stamp of jitterbugs. Aronson knows the circus from inside out and does his best work with subjects drawn from the big tents. Especially fine were the paintings in which he defined the movement of ring horses with a plastic and rhythmic design.

The Screen Cartoon Guild is having an exhibit of the work of artists in the animation industry. Prices are from 10 cents to $10. The work includes oil paintings, watercolors, drawings, ceramics, puppets, photographs, sculpture, and wood carving. All this at 3275 Wilshire Boulevard.

THE "NATZLERS"

CONTINUED FROM PAGE 11

master. This unfortunately is the problem of all those who create as well as teach. Fortunately, imitation is not virile and soon dies from its own sterility.

We are indebted to the present European crisis for many of our creative artists and we are most fortunate that the Natzlers are here in California. After ten years of hard work they were recognized as two of the best artist potters in Austria. On the day Hitler rode into Vienna, the Natzlers received word that they had won a silver metal at the Paris World's Fair. Since their arrival in Los Angeles they have won the purchase prize at the Eighth National Ceramic Show at Syracuse, and last year won the Katherine Payne Memorial Award at the Ninth National Ceramic Exhibition. They were also represented in the Industrial Art Exhibit at the Metropolitan Museum, New York, last summer. In fact, their work has been exhibited in the leading museums from the West to the East Coast.

It has been gratifying to them as well as to those of us in the field of ceramics to know their work is greatly appreciated by the layman as well as fellow artists. It is Gertrud Natzler's creative hands and sensitive vision and Otto Natzler's patient experiments and successful glazing that create this ideal combination which produces such outstanding pottery.

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PRODUCTS AND PRACTICES

CONTINUED ON PAGE 35

The new closer is equally adaptable to wood or metal construction; and its door parts are designed particularly for installation in the top and bottom fittings of the newly popular "all-glass" doors.

GROUTLOCK AT HARBOR HILLS

The architects on the Harbor Hills Housing Project wanted a permanent type of wall construction that would not be subject to the defects of volume change and unsightly shrinkage cracks as well as being resistant to earthquakes, fire. termites and high upkeep costs. After an investigation of the different types of wall construction available, reinforced groutlock brick masonry was found to have all these qualities as well as a very low initial cost and was chosen for this job. The Simons Brick Company is the manufacturer and distributor of groutlock brick in the Los Angeles territory, the Union Brick Co. in the San Diego territory, Bakersfield Brick Co. in its territory and Hancock Brick Co., in Riverside.

CON-ALLOY AT HARBOR HILLS

Con-Alloy, a modern double duty concrete alloy that waterproofs as it plasticizes, was chosen for use on the $1,300,000 Harbor Hills Housing Project for its workability, economy and waterproofing. It was used in the concrete by Harvey A. Nichols, the general contractor, in the cement plaster by Carroll Duncan & Co., the plastering contractor, and in the brick mortar by J. A. Powers, the general brick contractor. Con-Alloy is a powder containing no insoluble oils or fats.

NEW CATALOG OF MODERN FURNITURE

Of particular interest to architects engaged in contemporary designing is a new catalog of American modern furniture recently issued by the Herman Miller Furniture Company of Zeeland, Michigan. The company has one of the largest and most comprehensive lines of pure functional American modern furniture in the country, including complete groupings for the bedroom, dining room and living room, with many occasional pieces and utility groups for large and small homes and apartments. The catalog, which has nearly 100 pages, can be obtained by writing to the technical editor of California Arts and Architectue, 3305 Wilshire Boulevard, Los Angeles, California.

THICKER BALSAM-WOOL ANNOUNCED

A new balsam-wool said to have greater efficiency. greater thickness and greater moisture protection than ever has just been announced by the Wood Conversion Company, St. Paul, Minn. This new product, available in "Standard" (formerly ½-inch) and "Double Thick" (formerly 1-inch) in widths to fit 16-inch and 24-inch framing members, is now available for immediate shipment. Although the thickness has been increased and other improvements have been made, there is no increase in price.

NEW MASTER-DRAFTO MODEL

A new four-page folder describing its recently developed low priced drafting machine, has just been issued by the Drafto Company, 129 Walnut Street, Cochranton, Pa. This folder contains information as to construction, operation details and prices of the "Master-Drafto" Model No. 60 drafting machine. The machine, for center mounting on a drawing board or table, takes a maximum size drawing sheet 24 x 36 inches. It features scale blades designed to hold any standard size scale, and the protractor device, which has a convenient latching spring for locking the scales at the more commonly used angles, can be set for ½ degree readings. Copies of this new literature will be furnished gratis upon request.

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BOOKS

JAPAN UNMASKED, Hallett Abend; Ives, Washburn, Inc. ($3.00)—Timely as a news broadcast is Hallett Abend's *Japan Unmasked.* Nearly half the book is about the Malay Peninsula and the Dutch East Indies: their state of fortification and their state of mind. Abend's news of both is optimistic. His chief concern, early in 1941, was that no form of alliance existed between Britain, the United States, and the Indies, though the Island Dutch were "ready and even eager for anything from a general defensive alliance to an elastic understanding."

"Today," writes Abend, "the whole life, effort, and thought of the Netherlands East Indies are devoted to three aims: first, to make their islands defensible as quickly as possible; second, to mine and prepare to destroy everything of any value to any conqueror on any island upon which the Japanese may effect a landing; and third, to develop production and expand trade as greatly and as rapidly as possible—not for their own enrichment but to aid their exiled government in London, and their ally, the British government, in the acquisition of more and ever more foreign currencies with which to help finance essential war purchases in the United States."

Rich in tin, rubber, and oil, the Indies are indispensable to the war effort of England, to the defense program of the United States. Ninety-six per cent of our rubber comes from there. Wars cannot be fought without rubber any more than they can be fought without oil. Capture of the islands by the Axis powers might well precipitate an Axis victory. It is reassuring— to a degree—to read that the 63,000,000 inhabitants of the Indies, white and Malay alike, are fanatically determined to resist Japanese invasion, and to make it fruitless if it is effected.

"The one issue over which Batavia will openly defy the Queen's government," says Abend, "is that of appeasement toward Japan. In Batavia it is feared that some cautious members of the government living in exile in England would rather yield to Japan's economic demands than to run the risk of hostilities that might deplete the riches of the Indies and curtail production and dividends for years. Those far-off government members look to the wealth of the Indies to pay, in large measure, for the rehabilitation of Holland after the war. They do not want the oil wells dynamited, for instance. But Batavia is grimly determined that Japan shall not gain a dangerous economic foothold on the islands . . ."

Of Japan iteslf, Abend writes without illusion, but without rancor. He names the Japanese army party as prime offender. The navy party, accomplice in crime, has nevertheless managed to maintain some of its traditional standard of honor and ethics. Abend likewise makes understandable the gap that exists between the decorum, the industry, the gentleness, and the beauty of Japanese common civilian life, and the military brutalities in China.

His reports of Manila's defenses are not cheerful—at the time he wrote, the city had no air raid shelters, and seemed woefully undermanned. But his account of the strength of Pearl Harbor restores some of the confidence in America that may have been weakened under warnings of those who tell us we have no other recourse than to get right with Hitler.

Japan Unmasked makes no pretense of being a documented reference book on Far Eastern affairs. At the same time, it is the work of a trained news gatherer who knows his facts, and who has a keen eye for the significant.

MEN AND POLITICS, Louis Fischer; Duell, Sloane, and Pierce, Inc. ($3.50)—Louis Fischer's *Men and Politics* leaves you with the sheepish feeling that the much-headlined Communist Menace that's been scaring the Butter-and-Egg men into a batter has been just a Jack o' Lantern at the window; and that the boy holding it up on the end of a stick was none other than our own little Adolf Schickelgruber.

Not that Fischer is a missionary of Bolshevism. On the contrary, fourteen years of residence in Russia (1922-36) failed to make him a Communist, and instead convinced him that the democratic order is, with all its faults, the best to date. But he came to know the Russian people intimately, to like them and respect them in general, and to admire many of their leaders as individuals. He points out that Communism was unable to take over Germany after the first World War, when Germany was weak, and that it was infinitely less a men-

(Continued on page 40)

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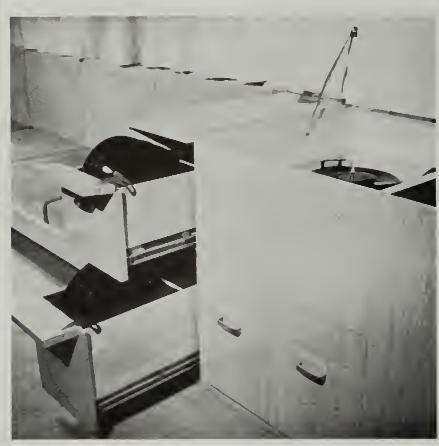

PHONOGRAPH CABINET WITH DRAWER FOR RECORDS

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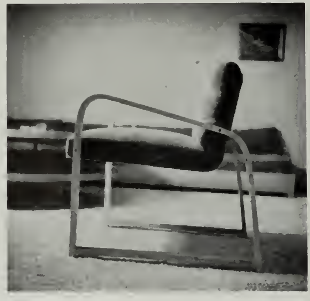

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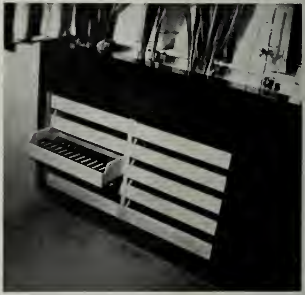

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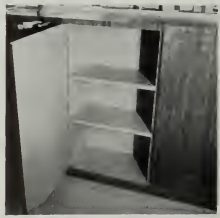

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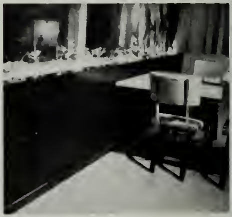
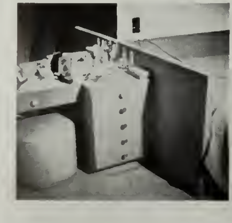
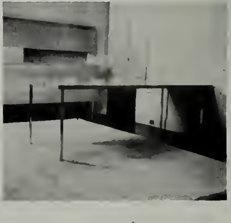


DRESSING TABLE OF NATURAL BAYOTT



DINING TABLE IN ALLACEDA CHROMED LEGS



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THE COVER

A house for William Davey, author of *Dawn Breaks the Heart*. Richard J. Neutra, architect. The house is beautifully situated in the magnificent highlands on the Monterey coast.

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ART

SAN FRANCISCO

That apparently large section of San Francisco's population which enjoys society portraits is being treated this month to a show called Masterpieces of English Portraiture, from the Edward Stotesbury collection, at the Palace of the Legion of Honor.

Here one can see, if one wishes, the facile brushwork and obvious charm of Romney, Raeburn, Lawrence and Hoppner, the glimmer of satin, of pearls, and all the appurtenances of wealth and station: here are lords and ladies and their children, each one carefully posed in the most flattering position; and beside the pictures are cards giving details about the sitters.

There is a picture by Romney, of a boy pensively leaning against a rock on which is a chaplet of leaves; this young gentleman, according to the notes, distinguished himself in literature at the age of seventeen; it is evident from his attitude and expression that he is fully conscious of a high destiny. The children of the period were evidently saintly; also, apparently, somewhat two dimensional, at least in spots; but all most genteel, as were their parents before them.

As contrast to the suave Englishmen there is a show of Uncommissioned Portraits by contemporary artists which includes, strangely enough, a fine painting by Doris Rosenthal called *The Washstand*—a brown nude bathing in a room full of brownish reds, yellow browns and lavenders; and several groups of small figures. There is a good Speicher, *Jean in Costume;* also a portrait by George Grosz, of George Grosz, red faced, intent, painting a picture, against a background of fire and dissolution.

Between the portrait exhibitions is a room full of very amusing English contour prints, notably the edifying series called Diligence and Dissipation. In this *The Wanton*, fittingly, dies in squalor with her child, presumably illegitimate, beside her. She is visited at this crisis by *The Modest Girl*, who has by this time succeeded in marrying the master. The moral, or at least a moral, seems to be: Practice the so-called manly art of self defense and you will Get Your Man.

Several more pictures have recently been added to the Williams collection. Notable among these are a Lawrence and a Gainsborough.

Winning sketches in the Treasury Department's recent competition for murals to be placed in post offices of forty-eight states are being exhibited at the San Francisco Museum with a few of the full-sized working cartoons. This is a good opportunity to study various approaches to the problems of mural design, particularly as the Museum has a pleasant way of supplementing its shows with well-arranged study material.

In this case the supplementary material starts with a definition: Mural—being on, in, or against a wall. Webster. This disposes of the layman's question concerning the difference between a mural and a fresco, but leaves the matter of esthetics conveniently blank. Proceeding, on finds reproductions of representative murals from various periods beginning with cave paintings, and including Giottos, Byzantine mosaics, Baroque and Rococo ceilings, and Diego Riveras, down to recent experimental achievements of the W. P. A.

From all this one can draw certain conclusions. The murals generally considered great today appear to have in common design related in the division of space and the direction of lines to the architectural characteristics of the walls on which they are placed. With this in mind as one of the desirable characteristics of mural painting, it would seem that a majority of the competition sketches fall into the class of enlarged easel pictures, having no relationship to the wall other than the fact of their having been placed on it.

Several which do feel satisfyingly mural are *Railroad Station*, by Paul Sample, *Indian Pony Round*, by Lew E. Davis, and *Threshing*

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Barley, by Charles W. Thwaite, which achieves, at least in the sketch, the difficult feat of showing violent movement and yet retaining a satisfyingly mural quality. It can be said of this sketch, as it cannot be said of certain others, that there are no large holes cut into the background without reason, no huge bulky figures shooting out of paper thin surroundings to terrify the spectators, when enlarged to mural size. Another satisfying sketch is *Lumberyard*, by Barse Miller.

Besides the murals the Museum has a show by Art Association members, small sculptures by Vera Bernhard, etchings and drawings by John Stoll, Victor de Wilde's watercolors, and a large gallery of Disney Drawings.

The De Young Museum presents a large exhibition of the drawings and watercolors which were originally part of the French Art exhibits shown here last winter. They include most of the famous names of French art during the last hundred and fifty years; and are particularly interesting because so many of them are the preliminary studies for well known paintings. D. W. P.

LOS ANGELES

Ramos Martinez is a little man who is happiest when he has hundreds of square feet of wall space upon which to paint frescoes. Lacking a wall, he does the next best thing and covers yards of wrapping paper with monumented figures. Instead of a sign announcing his show at Raymond and Raymond Galleries, he fills the window with a huge head which says that here is a man who understands how to decorate a large area.

Inside, and filling the main gallery, are designs, Mexican in style, which have the quality of a bas relief hacked out of great blocks of stone.

In a smaller gallery, Martinez illustrates that size is really a matter of understanding scale. His easel paintings have all the bigness that is so characteristic of his murals.

Although the familiar subject matter of Mexican painting, the Indians, village life, the church, builders, flower vendors and market people, is encountered over and over again in Martinez's work, his deep love for the Mexican people and understanding of their life endows each picture with a special quality.

In contrast to the sombre mural sketches and subject pictures, his flower paintings are gay, some in brilliant color, others drawn with a delicate line and painted in subtle tones. Mr. Martinez has recently completed a large fresco in Santa Barbara where he painted directly into the fresh plaster without going through the customary procedure of first making a set of complete sketches.

This is a method which few fresco painters have the courage and experience to try. The Martinez show will be at the Raymond and Raymond Galleries, 8652 Sunset Boulevard, until August 17.

Another version of the Mexican Scene will be exhibited by Herman Cherry at En's Gallery, 2521 West Seventh Street, until August 18. Color monotypes of the Mexican people are the high spots of the show. Forced to work directly and simply in this medium, the artist has spontaneously put down a few shapes and colors which capture the essence of Mexican types.

The monotypes are more successful than the oils and lithographs which seem overworked and labored in comparison. Best of the oils is the decorative "Twisted Roots."

Banding together under the name of "The Group of Six"—that many Southern California women took over the Stendahl Galleries during the month of July and proceeded to hang one of the liveliest and most stimulating shows of the year.

Avoiding that bug-bear of most groups, the wordy and usually meaningless manifestos of why we paint thus and so and what to look for in the upper left-hand corner, this group has been content to let the work speak for itself.

In this case the work spoke very well, indeed.

The six proved to be excellent craftsmen in a variety of mediums showing oils, gouaches, watercolors, drawings, and lithographs with a wide range in technique and subject matter.

(Continued on page 41)

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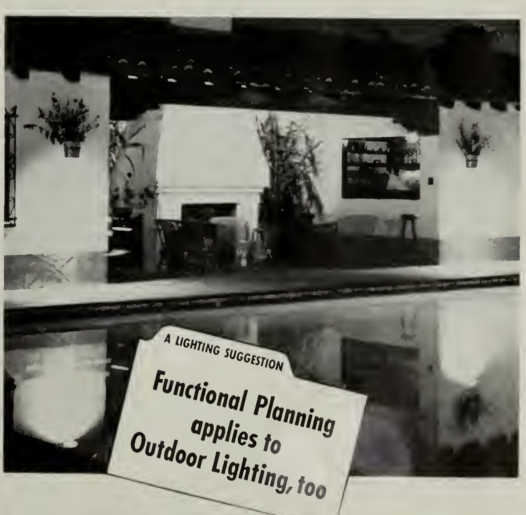

Flowers and light grow in the flower pots hanging on the wall beside the pool of this Southland home. The light is supplied by lamps hidden in the bottom of the pots. Lighting appears in functional forms in many other ways in the patio and garden. Bird houses, bird baths and simulated flowers are natural parts of the scene during the day. After dark, they supply illumination that makes possible many added hours of enjoyable outdoor living.

SOUTHERN CALIFORNIA Edison

THEATER

The road between the origin of an idea and its execution is often a hazardous one. During the process of conception, *Jump for Joy*, last month's major musical opening in Los Angeles, promised to be everything one would want to rave about. In practically every department the people selected to participate in the making of this revue were tops. Personalities such as Duke Ellington, Ivy Anderson, Dorothy Dandridge, Herb Jeffries, Langston Hughes, Mickey Rooney and Designer René should and ordinarily do mean a worth-while evening of entertainment.

Avowedly, a prime idea behind the approach to this show was to avoid its being just another colored musical with crap shooting sketches, ghost blackouts and distorted pictures of racial laziness and deviation. This department joined in the hallelujas and settled back to watch.

It's true we saw no chauvinistic characterizations, but neither did we see a really worth-while show. It missed its mark. The show refused to jump and the audience with it. There may have been something funny about the sketches, but they missed being put over; the songs, pleasant in themselves, somehow acquired a "nice" quality removed from the reality of a typical sophisticated Ellington number. (An interesting footnote was the emotional burst of enthusiasm which greeted the Ellington theme song, *Take the "A" Train*, used as the orchestral curtain raiser.) Settings and costumes fared no better. Pleasing—beautiful in fact—were most of the gowns, costumes and setpieces designed by René Hubert. But colorful and bizarre as they were, the inconsistency of etherealness in the place of fantasy, design instead of mood and stylization where reality was demanded did little to help the show as a whole stand up.

Someone must have jumbled up the production plans.

Though puritans whose theatrical tastes run to high drama and intellectual themes may grumble in their beards over the state of affairs, it's our belief that one of the most promising legitimate cycles in the history of the coast is now in the making. Entertainment pure and simple is the theme, with even the cafe-theaters edging close to the bandwagon. Bawdyism and dour stories of the woes of man have been discarded for clear-cut comedy and objective emotionalism.

No mean example of this trend and the type of men who are molding it is Henry Duffy. Producer Duffy took a ten-year lease on the Alcazar in San Francisco and another on the Blackstone in Chicago, so successful have been trial efforts at the El Capitan in Los Angeles. The *Vinegar Tree*, the last play staged there with Billie Burke in the starring role, had one of the biggest advance sales in the history of that theater. Future plans include vehicles for Miriam Hopkins, Tallulah Bankhead, Otto Kruger and Edward Everett Horton.

Popular demand brought back *Cabin in the Sky* to the Biltmore in Los Angeles, where it stays until *Helzapoppin* opens August 11. Following it, *Tobacco Road* gets its annual coast revival. Meanwhile at the Hollywood Playhouse a musical, *Fun for the Money*, is being readied for an early opening.

Interesting and highly entertaining are the programs presented by the Yale Puppeteers at the Turnabout theater in Beverly Hills. Swivel seats permit audiences to view the dolls at one end of the house and living actors at the other. Last month's bill included Elsa Lanchester in the cockney comedy sketches that made her deservedly famous in London.

Responsible for the exciting summer theater series now beginning at Santa Barbara's Lobero is movieman David Selznick. John Houseman and Alfred de Liagre, Jr., jointly in charge of directorial duties, plan to preview several Manhattan scripts in the course of the season. Shows will be presented each week, Thursday through Sunday, with the possibility of tryouts of Dodie Smith's *Touchwood*, *R. A. F.*, by Guy Bolton and Kieth Winters; *We at the Crossroads* after the present run of *Anna Christie* with Ingrid Bergman and J. Edward Bromberg.

The Film Festival at the Hollywood Movie Parade Theater continues with more of yesterday's celluloid epics. *What Price Glory*, the first showing on the August bill, should prove interesting to those wishing to compare present war attitudes with the last one. The original Fairbanks *Thief of Bagdad* comes to the Movie Parade Theater a week later.

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OF MUSIC

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Several months ago in one of these articles I mentioned the cycle of Brahms chamber music to be performed at the University of Southern California under the sponsorship and with the subsidy of the wonderful Mrs. Coolidge. I remarked sadly that after this series the Los Angeles public probably would sit back and do nothing more about chamber music until Mrs. Coolidge should offer another gift.

Well, I'm happy to have been mistaken. This summer the university has presented another series, without the subsidy of Mrs. Coolidge, a historical cycle of chamber compositions performed by the celebrated Roth Quartet, with the assistance of Dr. Paul A. Pisk of the University of Redlands.

What has been done this time should be done again and again and then repeated. Performances create performances; interest aroused by one such series should not be allowed to dissipate before the effort is repeated. There is no reason why such performances should not become a regular feature of Los Angeles musical life — no reason except indifference. And indifference has been the chief feature of Los Angeles musical life, product of a callous laziness and unawareness.

Recordings by the Roth Quartet are plentiful and on the whole of excellent quality, with a few dreadful exceptions. The style of the quartet is on the lush side, inclining toward an academic stodginess in music which does not lend itself to sweetness. The personality of Feri Roth, first violinist and leader of the quartet, is perhaps too evident.

Recordings of Haydn's music by this group are well worth consideration, though they lack the peculiarly marvelous distinction and brilliance of the series recorded by the old Pro Arte Quartet. In particular, a recording of the quartet in F minor, opus 20:5, is worth possessing. This, the first standard composition in sonata form to have a fugue, is a landmark in the history of music.

For Mozart and Beethoven I do not consider the Roth Quartet outstanding. They are at their best in reproducing the rich surface texture of the middle and later Nineteenth Century music. They have devoted a good deal of earnest effort to the preparation of contemporary music.

One work recently recorded by these performers and already mentioned in this column deserves to be heard by everyone interested in new and particularly in American music. This is the sequence of Four Preludes and Fugues for String Quartet by Roy Harris, the final work presented on the University of Southern California series.

Recordings continue in a flood which promises soon to wash up on the shelves of enterprising collectors practically the entire active repertoire of concert music. Yet the number of important works still unrecorded indicates not so much lack of enterprise on the part of the recording companies as it does a lack of integrated curiosity on the part of those who buy recordings. Listeners, following the fashion set by performers, are still too well satisfied with the active repertoire; they are too content to buy for private listening the same music they are regularly able and accustomed to hear in public.

Where are recordings of the John Field *Nocturnes*, peculiarly important in their discovery of the song-like character of piano tone, compositions as important as any in the development of Nineteenth Century piano music. These are especially to be appreciated in the privacy and quiet of repeated hearings. They are as much more beautiful, in my opinion, as they are more difficult to play than the Chopin *Nocturnes*.

Who has recorded the keyboard *Fantasies*, the unaccompanied vio-

(Continued on page 40)

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In case you are just too, too tired of it all, you might refresh your mind with a few pictures of recent Japanese bombings, or you might let yourself get enraged and irritated about how insulting the little men of Tokyo are being to dear Uncle Sammy.

However, no one is interested in your motives or by what route your sympathies and tempers are aroused— it is money that is needed badly and fast.

It costs nine cents a day to feed a Chinese child. A few dollars a month will guarantee the life of an entire family.

A great people in the midst of a four-year-long agony of bitter and unprovoked war asks you for medicine and bandages and food. They want something more than sticks and stones with which to fight off the invaders of their peaceful plains and valleys. They want no sacrifice or sympathy; they want merely the help that any decent human being in the midst of the struggle for freedom has the right to ask of another. This is not an appeal for alms—this is a reminder that you can still spend a quiet evening in your home with the people and the things that you love because thousands of miles away human beings with a great unshatterable and heart-breakingly glorious courage are fighting for things like decency and freedom.

- At the Beverly Hills Hotel, the Taylor Galleries have been showing the paintings of Agna Enters, the same who creates small miracles every time she sets foot upon a stage to perform her sweet and sour, pointed and poisonous, portraits of people and things and human attitudes. For years, we have been carefully insisting upon front row seats in the hope that when she does her "Lady Painter" and gives the final result to a member of the audience, we just might be the lucky one. We have oggled and scowled and otherwise made an ass of ourselves to catch her eye, but invariably she has handed the picture down to someone we know couldn't possibly appreciate it. However, we have been able to look and laugh and think and squirm beore her excellent collection at the Taylor show. It will be up for a little time yet, and we suggest that you treat yourself to a stimulating afternoon. If you like Agna Enters, you are obviously very good people; if you don't, we don't care much about knowing you.

- If we don't have a good time at *Helzapoppin*, we are going to have our throat cut in a saw-tooth pattern. With everyone else we have been hearing things ever since it exploded in the face of that first night audience in New York. Our best friends tell us that it is loud and funny and magnificently corny. We will welcome an opportunity to slip on any banana peels thrown by Mr. Olson and Mr. Johnson, and we only wish we had an Aunt Minnie so that they could set fire to her hackled-feather boa.

- *Jump for Joy* opened with a bang that landed it right into the critical frying pan. We are told that a lot of work has been done since and that things have been frantically shifted, and yanked, and rewritten in order to tighten up the show. We have not been invited to take a second look as yet, but sorry as we are to say it, once is enough. Too many cooks put too many thumbs in this particular soup. Very obviously, no one point of view was given enough authority to shape and form the material into anything that makes sense. Bits and pieces were, of course, pretty good. Given enough good colored performers, nothing is ever completely lost, but on the whole, the production was tepid as to temperature and very, very confused as to direction. Again we say that we are sorry and perhaps just a bit angry because this is something we wanted very much to like. Hubert's costumes were occasionally dashing and exciting. Denny Winters' work would have been effective if they had had sense enough to let it alone. The cast worked like fury with flacid and completely lifeless material. Duke Ellington, the best in his line, did what he could to keep the show's nose above water, but for us, baby gurgled dismally and sank slowly to the bottom of the pond.

- *True-Story-on-a-Stack-of-Bibles Department*

A young lady executive, tall, good-looking and with the firm, forceful chin and direct manner of most successful females, met a large and handsome young gent at a cocktail party. She had been lady executing for some time and after a careful appraisal of the man at hand, decided that she might as well devote her vacation to a little fun.

After neatly fencing him off and labeling him her own private project, she went about carefully sanding down the bright edges of her brisk, chromium personality. Much to the amazement of her associates, she quickly turned flu-flu and feminine around the hems. It all worked beautifully, and the rather naive young man, completely enchanted, stuck out his chest and got himself well tangled up in her neatly spun little web. He was, however, no push-over, and the lady, slightly irritated, found the going not tough but bafflingly pure. At last, however, after backing and filling through the entire repertoire of female wiles, he asked her to come to his apartment on a certain evening "to see his pictures." It occurred to her that the approach was terribly corny, but she was grateful for this small reward for her very hard work.

Before the star-studded evening had arrived she had spent three hundred and twenty-two dollars and nine cents tax on clothes and a very special beauty treatment that left her aching but glowing like a twenty-year-old. Came the evening, and as he opened the door of the apartment, she held her breath and managed a small blush, and looked according to her own objective observation, "Like a Vienna cream pie."

The young man was very gallant. The lights were properly dimmed to a flattering flicker. There was a little fire . . . and a little supper . . . and a little conversation.

Then almost boyishly, as she recalls it now, he took her hand significantly and led her into the study "to see the pictures."

She was too pleased to feel anything but an exciting sense of danger under complete control. For a moment they stood in the darkness . . . as she wondered calculatingly about the best way to swoon into his arms. Before she could melt, however, the pregnant silence was broken as he flicked a switch . . . and BOOM, the lights went up so bright, so bristling, that they whipped her smartly across the eyes. She blinked up at his beaming face and followed his eyes to the walls where she saw, to her horror, that every inch was plastered with autographed pictures of movie stars.

For an awful moment absolutely nothing happened. Obviously, the young man was happily awaiting her first impressed words. She looked at him, torn between a terrible desire to scream with fury, laugh hysterically, or kill him dead.

Then she turned and walked through the apartment, picking up her wrap, her purse, and the odds and ends of her carefully chosen ensemble with what she hopes was a great and withering dignity, the young man fumbling helplessly after her.

The last she recalls was his unhappy, bewildered face at the door. and the words that she will remember down through the years until she is a very, very old lady: "But, look," he said, "you don't understand; it takes ten years to make a collection like this." The end.

YOUTH AND MUSIC

CARNEGIE HALL, Covent Garden, La Scala, L'Opera, the Festspielhaus at Bayreuth — these are the glamorous places where great music is made. These marble palaces, extravagantly appointed and expensively equipped, where kings and princes assemble — these are, we are told, the favorite haunts of the Muse, where great budgets and deficits and subsidies are piled up to do her honor.

By contrast, there is a modest house of no architectural distinction, one of a whole row of undistinguished houses on a quiet street that only accidentally hears the name of an early poet-king of England. Here, too, the Muse is courted, but with sweat and toil and tears. How completely she is won is demonstrated three times a year when Julian Brodetsky and his Chamber Music Ensemble move into the Ebell Theater to give performances that are unbelievably perfect and beautiful.

The Brodetsky house, I have said, is quite plain, not the kind of house by Lawrence Morton

Music as a cooperative enterprise has resulted in the development of one of the finest ensembles in the country

that would look promising to a magazine or vacuum-cleaner salesman. Nevertheless, to discourage the most optimistic of such unwanted visitors, there hangs on the front door a sign which says, "No Peddlers or Agents." And underneath these words, as if to apologize for their abruptness, a more polite admonition, "Please Do Not Disturb." Actually the household is not as unfriendly as the sign would seem to indicate. But it is an extremely busy household, one not to be disturbed by things less important than the proper evaluation of crotchets and semi-quavers. There is always a music lesson in progress or a quartet in rehearsal. Or there might be four very young cellists working over a difficult four-bar phrase from Gliere. Whatever the activity, it will be serious and intense. "Please Do Not Disturb."

BOYS AT WORK IN THE SHOP MAKING PLATFORMS, MUSIC STANDS

If there is a moment of quiet, it is a quietness that is only apparent. For the very air is charged and everywhere are signs of activity just completed or about to begin. The piano is piled high, and often untidily, with books and music and manuscripts — some Scotch songs by Tedesco, the Bach solo *Sonatas*. Viotti's *Concerto No. 22*, something of Kriesler's, a new biography of Rubinstein. Almost certainly there will be a music stand with four chairs in the center of the floor. On it some music by Shostakovitch or Miaskowsky or Roy Harris. The dining room table will most likely be strewn with ink pots and pens, ditto paper, bills, and receipts, correspondence wanting attention, announcements about to be mailed, drawings for a contemplated bandshell.

If you should arrive with legitimate business at one of these seemingly quiet moments, things will begin to hum as soon as you get to the warm side of the front door. Brodetsky will put down the score he has been studying abbreviate the amenities of greeting and plunge you immediately into lively conversation. His talk will center around the Ensemble but it will crackle with anecdotes about the unpredictability of music critics, with reminiscences about great conductors under whom he has played or whom he knew in Russia, with denunciation of some popular musical charlatan. In a quieter voice he will speak with deep feeling about a word of encouragement or some small kindnesses that have come from an unexpected source.

All of this, the studying, the lessons, the talk, all of it is only prelude or aftermath to the real business of the household. To witness this you must ignore the front door and follow a side passage to the rear of the house. Here is another building, a type of structure now forbidden in Los Angeles. Originally built by a painter who needed a north light and plenty of wall space for hanging canvases, it looks like a mosque or chapel, a retreat for a crystal-gazing mystic or, at the very least, a hide-out for a metaphysician. It is not a handsome building, but it is functional. It is the Brodetsky studio and from it come sounds indicating that Brodetsky is wooing the Muse.

RELAXATION AFTER PRACTICE IS TAKEN AT THE PING PONG TABLE

With him are a half dozen assorted fiddlers, violists or cellists, depending on what night of the week it is. What they are playing does not sound too interesting, for it is only one strand of a complicated texture yet to be woven. But they play it over and over, twenty times, thirty times, changing bowings and phrasings in search of the most expressive utterance for a pregnant phrase, going over a dozen bars a dozen times until a perfect unanimity of performance is achieved.

On Wednesday evenings and Sundays there is more intelligible music, for then the whole Ensemble is at work. The labors of the whole week are summed up in these sessions, the four individual strands of music woven together. Now, too, there are repetitions, countless numbers of them, and alterations again in phrasing. Now dynamics are tried out, accepted and rejected, measured and re-measured. Now especially comes the job of balancing one voice against the others: the first fiddles are too loud, the seconds too soft, cellos must take longer bows, violas need more vibrato. Too much glissando here, not enough there. At *(Continued on page 39)*

Ralph Samuels

Professional

as a term of musical abuse

by Peter Yates

THE creative mind has little time to give to the politics of advancement. Young So-and-So, who already floats high in the cirrus of academic eminence, you may take it for a rule, has made a fashion or has been among the first to follow and exploit a fashion after someone has made it. Cultivation of one's superiors is not always the shortest way to eminence; cultivation of new, *liberal* fashions is as likely to dispossess the conservative old stogies, and more rapidly. How many a mediocre talent has risen to remunerative fame by finding this out. A sustained, public ostentation of mother-love; the ability to conduct an orchestra while performing with it; a sedulously cultivated backlot boyhood companionship with the *Rhapsody in Blue* . . .

So the ambitious young person looks about to find or tries to make a new fashion. Nothing deplorable about a fashion, given it has some reasonable aim, may do some good. Every nasty little personal puff, every jump in front of a camera, every little stage mannerism designed to distract attention from the mediocrity itself can find some reasonably cynical aim and good excuse. Musicians and politicians alike grow great via the radio, not by performance but talk.

And in the search for a fashion it is easy to forget the original purpose of the work itself, to make the work all fashion. That's deplorable. That's the way women form charitable organizations in order to give sanctified parties. And since more than a few ambitious persons are, perhaps for that reason, profoundly uncreative, the tendency is not so much to make a fashion as to borrow one and that stale.

Now, the professional performing musician is a good industrious person, no shame to him. But personal advancement is his business. And business as business some time ago began to plug his ears: it began to constipate his joyful mechanism. He is no longer able to recognize his limitations; he only knows his condition. He knows that what once gave him delight now makes him tired. Therefore in desperation and weariness he searches the opportunities of performance to find a marketable novelty; and since novelties in music are not common he soon gives up the search and decides to make no more effort. Bored, he buys a cabin in the mountains and gets away on weekends. He erects on his artistic premises an elaborate ice-palace of indifference and cynicism. Break through the ice and see: he bleeds—watery, but he bleeds!

In this condition what does he do? He begins by trying to justify himself. He finds good excuses for avoiding all those things which he might really want to do and exploits professional reasons for doing any number of things which bore, exhaust, and distress him. He begins to build bad habit into rule. And whenever he has to make music, having no longer personal job to aim at, he begins aiming at perfection. Then his soul is lost, the devil has him by the ears.

Being no longer able to appraise his worth in terms of joy, he sets a money value on himself. He solicits managers, pupils, fees. Having no longer any personal assurance, having lost all conviction, he grows pompous and decries all other musicians, sedulously flattering and cultivating a selected few. His natural enthusiasm for the persons who helped him find his way in music turns into something else, a name-cult of the teacher. To be a pupil of the right name while that is fashionable is worth money and effortless reputation to the pupil. It is worth even more to the teacher. If reputation cannot bring publicity, then turn to publicity for reputation.

The performer's natural desire to incorporate in himself as much as possible of the music he loves, to swallow it whole, to memorize all of it, is distorted into an empty flair, a meaningless school exercise for graduation. Audiences like the illusion; the performer cherishes the delusion of infallibility. A good excuse is found: memorization insures freedom in performance. Whoever has attended any of the countless agonizing exhibitions, where young enthusiasts, cursed with an ordinary memory, try to preserve the joy of music while struggling with the vanishing fragments of lost bars, will understand—or should understand—one of the principal reasons why music has gone professional with a curse.

Stock repertoire, illiterate inability to read whatever has not first been worked out in drudging practice, all freshness practiced out, each performance blighted with the same sweatshop trademark: nothing is left but an external idiosyncrasy like a slave girl's wriggle. Curiosity disappears. Everything that is played at all is played too much. Every new effort is blueprinted by a previously heard performance. Every new performance is gauged against a shopworn, stale perfection. Some great performers are worth imitating, but the easier popular mannerism of a fashionable style is more seductive than the resolved problems of the great. Every performer apes a technical ease which masks a technical indifference. A cheapness, a sameness that is like a smell, an unawareness of creative difficulties that amounts to real illiteracy, make bare and useless the would-be artistic effort, ignorantly flatter and falfsify the creative act of performance. This is exactly the immature and nonchalant perfection of child prodigies, the silly effectiveness that wins a music competition. When a prodigy grows up he must grow out of it or bust: if he busts, he is a professional.

Perfection as a rule was not the aim of those great artists who set the modern fashion of public playing. If those great artists who set the style of playing from memory could have seen the consequences of their ability, they would, like Mozart, have set up at least a sheet of blank paper on their rack. But the devotion to music of men like *(Continued on page 42)*

by Katherine Dunham

THESIS TURNED BROADWAY

A lady, "gentleman, and a scholar" blazes across the horizon of show business, making the musicals in which she appears a little better than the best

IN THE great raft of publicity which, in the past few months, has appeared in connection with my role in the Broadway show, *Cabin in the Sky,* I find myself referred to, and on the very same day, both as "the hottest thing on Broadway" and "an intelligent, sensitive young woman . . . an anthropologist of note." Personally, I do not think of myself as either one of these extreme phenomena. But eager reporters, confronted by the simultaneous presence of two such diverse elements, have often failed to grasp the synthesis between them; they have chosen, instead, to account for effectiveness by an exaggerated emphasis upon either one or the other. Then there is always the fact that the attempt to relate the dignified and somewhat awesome science of anthropology with the popular art of Broadway dancing and theater works the interviewer back to the question of which came first. Actually, that consideration is as unimportant as the chicken-egg controversy. Now that I look back over the long period of sometimes alternating, sometimes simultaneous interest in both subjects, it seems inevitable that they should have eventually fused completely.

Every person who has a germ of artistry seeks to recreate and present an impression of universal human experience—to fulfill either human needs or wants. The instrument is the specific art form which may have been chosen; the effectiveness depends upon skill in handling the form and upon the originality of the individual imagination. But the experience which is given expression cannot be either too individual or too specific; it must be universal. In the Greek theater, for example, the importance of the universals was so great that an entire system of formal absolutes was worked out for their expression. Consequently, any effective artistic communication is impossible if the artist's understanding of human experience is limited by inadequate knowledge. Anthropology is the study of man. It is a study not of a prescribed portion of man's activity or history, but a study (through some one of the five fields of anthropological specialization—ethnology, archaeology, social anthropology, linguistics, physical anthropology) of his entire state of being throughout his entire history. In such a survey, the student of anthropology gradually comes to recognize universal emotional experiences, common alike to both the primitive Bushman and the sophisticated cosmopolitan; he notes patterns of expression which have been repeatedly effective throughout the ages and which, though modified by many material circumstances, persist in their essential form; and finally, he acquires an historical perspective which enables him, in the confusion of changing maps and two world wars within a single generation, to discern the developing motifs and consistent trends.

As nearly as I can remember, I have been dancing since I was eight years old and it has been my growing interest to know not only how people dance but, even more importantly, why they dance as they do. By the time I was studying at the University of Chicago, I had come to feel that if I could discover this, not only as it applied to one group of people, but to diverse groups, with their diverse cultural, psychological, and racial backgrounds, I would have arrived at some of the fundamentals, not only of choreographic technique, but of theater artistry and function. I applied myself to acquiring this knowledge and eventually, as a "Julius Rosenwald fellow, student of anthropology and the dance," spent a year and a half traveling through the West Indies in pursuit of this understanding.

In the beginning, I had great hopes of turning out a thesis for the University of Chicago which would take care of the entire field of primitive dance. It was to be entitled *A Comparative Analysis of Primitive Dance.* It was a pretty big subject and I ended up by limiting my thesis to *A Comparative Analysis of the Dances of Haiti: their form, function, social organization and the inter-relation of form and function.* (Still too much for one sitting!) In the West Indies the

(Continued on page 37)

Golby

Valente

KATHERINE DUNHAM

Haveman

DORR BOTHWELL, BORN IN SAN FRANCISCO, STUDIED AT THE CALIFORNIA SCHOOL OF FINE ARTS, AND WITH RUDOLPH SCHAEFFER. SHE WORKED IN SAMOA FOR TWO YEARS, AND AFTER A YEAR IN EUROPE RETURNED TO THE COAST WHERE HER WORK HAS RECEIVED MUCH ATTENTION, MANY AWARDS

MARIAN CURTIS WAS BORN IN LOS ANGELES AND HAS SPENT MOST OF HER LIFE IN CALIFORNIA. AN INTEREST IN ART DOMINATED HER HIGH SCHOOL DAYS, AND LATER SHE STUDIED AT THE CHOUINARD ART INSTITUTE. SHE HAS EXHIBITED IN PHILADELPHIA, CHICAGO, NEW YORK AND MUSEUMS IN THE WEST, AS WELL AS THE GOLDEN GATE EXPOSITION

EULA LONG STUDIED AT THE NEW ORLEANS ARTS AND CRAFTS CLUB. HER AWARDS INCLUDE HONORABLE MENTION FROM THE PASADENA ART INSTITUTE, SAN DIEGO MUSEUM, THE LOS ANGELES COUNTY FAIR AND THE DALLAS ART ASSOCIATION. HER WORK IS REPRESENTED IN THE ALBERT M. BENDER COLLECTION IN THE SAN FRANCISCO MUSEUM OF ART

MARTHA SIMPSON SPENT HER CHILDHOOD IN WYOMING, COLORADO, CALIFORNIA, AND HONOLULU, AND BEGAN TO STUDY ART AT THE AGE OF 15. THERE WERE LESSONS WITH RANDALL DAVEY AND JOHN SLOAN IN SANTA FE AND LATER TWO YEARS IN PARIS WITH ANDRE LHOTE AND MARIA BLANCHARD. SHE HAS EXHIBITED IN PARIS AND THE UNITED STATES

BURR SINGER, BORN IN 1912, STUDIED IN ST. LOUIS, CHICAGO, AND IN TAOS, NEW MEXICO, UNDER WALTER UFER. SHE HAS HAD THREE ONE-MAN SHOWS AND HAS EXHIBITED IN MANY MUSEUMS, WINNING A NON-JURY "FIRST" IN THE LOS ANGELES COUNTY FAIR IN 1940, AND HONORABLE MENTION AT THE SANTA CRUZ STATEWIDE EXHIBITION IN 1940

DENNY WINTERS,
IN GRAND RAPIDS,
IGAN, STUDIED A
CHICAGO ACADEM
FINE ARTS AND
RUDOLPH WEISEN
SHE HAS WON FIRST
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FRANCISCO MUS
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OIL AT THE DENVER
SEUM OF ART IN

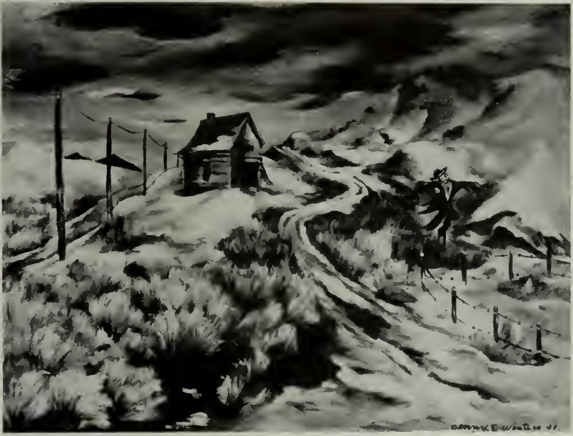
Group of 6

Six women have taken matters into their own capable hands and are leaving the "blind mice" of their profession in the battle for recognition of the arts. ***By Dudley Nichols***

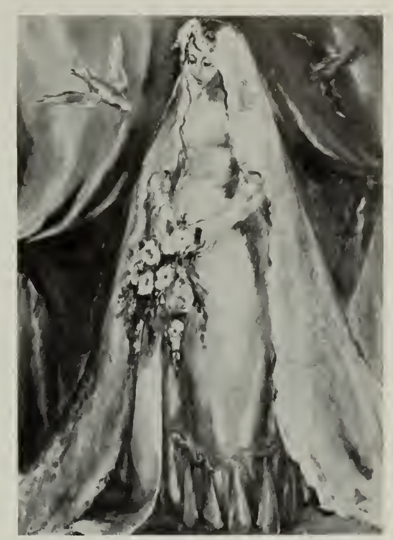
DORR Bothwell, Marian Curtis, Eula Long, Martha Simpson, Burr Singer, Denny Winters.

The present writer sets down these names in opening fanfare because they are more important than any words that can be said about them. Here are six painters who need not apologize for being women, even to the most arrogant hominist—if one may coin a word for the antithesis of feminist. Was it Dr. Johnson who said that women writers were like trained dogs? "The question was not how well they performed but it was astonishing they were able to do it at all." Well, we have come a long ways from the Eighteenth Century. Surely more than two hundred years. We have come to mature women artists who can stand toe to toe with the painters of their time. There can be no more decisive blow against the Nazi and Fascist ideology, with its Nietzschean notions of confining women to the kitchen and the maternity ward, than is struck by the work of these women painters. Women no longer paint china. Denny Winters, who knows her way superbly around any piece of canvas, confesses she wouldn't know how. They are masters (you see, one hasn't even a word for it in this male world; you can't say "mistresses" of their various crafts, working with skill and surety and creative power to record their private worlds. They are out of their ivory towers, fully conscious of the world and people around them, feeling nature and humanity in their own ways and expressing it in paint and crayon. Their art is not strictly revolutionary—why should it be?—but it has strength and sincerity and it is of our and their own time. They are six women with their feet on the earth, and with color and form in their heads, and with the self-discipline and strength of purpose to wrest out their visions on canvas and paper so that we may all share the excitement of their inner living.

FIRST SNOW, BY DENNY WINTERS. OIL

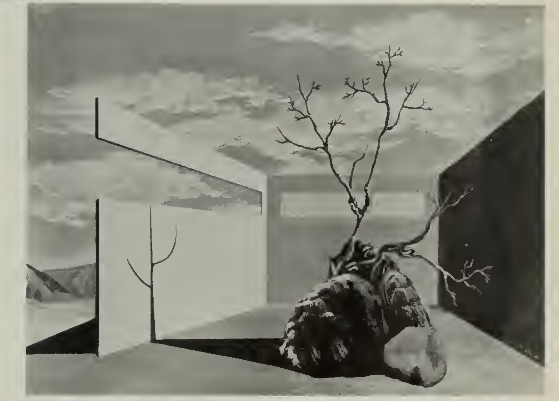


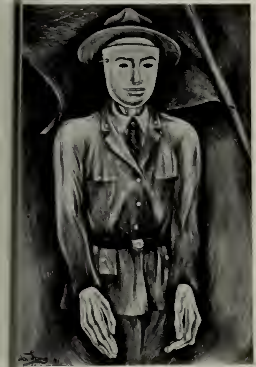
Ralph Samuels



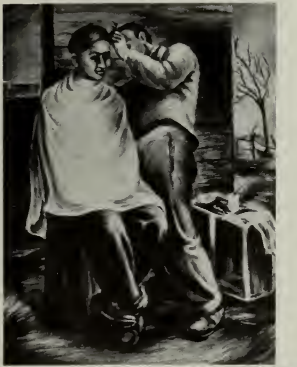
THE BRIDE, BY MARTHA SIMPSON. OIL

DESERT RESORT, BY DORR BOTHWELL. GOUACHE



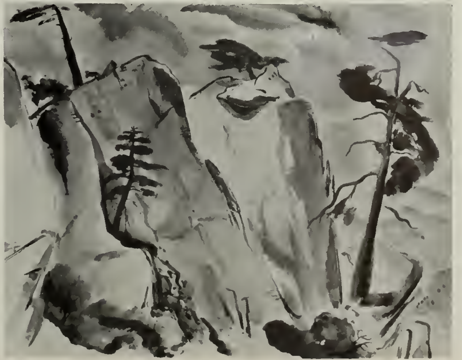


OE DOAKES, BY EULA LONG. LITHOGRAPH



HAIRCUT, BY BURR SINGER. OIL

MOUNTAIN TOP, BY MARIAN CURTIS. WATERCOLOR



Governmental ARCHITECTURE *in California*

by Richard J. Neutra

ARCHITECT AND CONSULTANT; MEMBER CALIFORNIA STATE PLANNING BOARD

IN an historical moment when everyone is anxiously looking for straws in the wind and prophecies of one kind or other, poke-faced diplomatists, crystal gazers and astrologists are being kept working overtime. It is the building activities of a nation that has at all times been especially expressive of current and imminent changes in political and socio-economic trends. Thus predictive comment can well be based on building.

It is so much nearer to earth than the stars which proceed with cool, magnificent superiority, undisturbed by Fascism or war, armament, and the stringencies of human wants.

A critical study of building and style developed after the Alexander campaign to Egypt and India, after the Crimean war, after the Civil War, or the Franco-Prussian and the first World War, may prove most elucidating for realistic prophecy in days like our present ones.

One simple prediction can be made with great assurance: We are in for a wholesale destruction of values all around the globe, and so enter a *period of very much quickened obsolescence*, of building, as of other standards. In such times antiquated city plans and structures speedily dwindle in value.

If we read that Alexandria or London has been blasted by aerial bombs of the newest brand, we must remember that those masses of construction on the ground are of another, much older world, than these destructive bombs. The planes flying overhead represent a miracle of up-to-dateness. For their ingenious design in all detail the most skilled brains are carefully assembled, and only then it is released for production; a mass production on the running belt. Thus such modern instruments of war are in a horrible contrast to the obsolete, unplanned turmoil of slums and substandard structural accommodations, which have tediously agglomerated to fill the largest area in our current cities most anywhere.

Now, it is easy to predict that victory will be with scientific systematics and not with superannuated methods in building, which are incapable to make good the damage wrought in the combat.

Only the most forward-looking plans, and in general only those items which are soundly oriented toward the future will have a chance of survival in what we have called a "period of quickened obsolescence."

Governmental architecture has in some past times set the pace; it will prove abreast of circumstances, or fail by its inadequacy, as the case may be. The entire civilized environment may depend on it for decades.

Three years ago we were glad to follow a friendly invitation of the Association of Federal Architects to lecture to this extensive group of professionals employed by the various departments of the Federal Government.

On occasion of this lecture in Washington, we predicted the great spread which governmental work in the field of architecture and planning might take. We endeavored to show that such a development would not by necessity have to lead to sterile monotony and stagnation as some like to predict, but on the contrary might gain a fertility of its own when supported by available free talent.

The private architect, who at best carries on a precarious existence as a free lance might well be activated as a stimulating collaborator, consultant, advisor in order to achieve the best results. Acting in such capacities for the Treasury Department, the U. S. Housing Authority, the National Youth Administration, the Federal Works Agency, etc., we have ourselves found much amicable cooperation and mutual stimulation. The treasure of experience stored by governmental agencies sometimes may of course accumulate as a dead weight; nevertheless, when viewed with the fresh eyes of a professional who is permitted to use it with initiative, it is a wealth not to be underestimated.

After all, the shining examples of the architectural past, the long-admired Greek and Roman structures, many of the monuments of the Middle Ages, the Renaissance, and the Baroque are creations of architects in the steady service of state and local governments.

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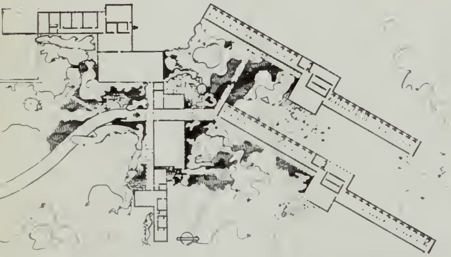

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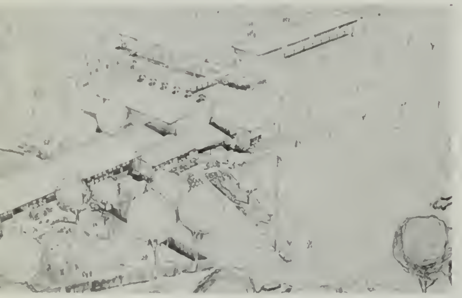

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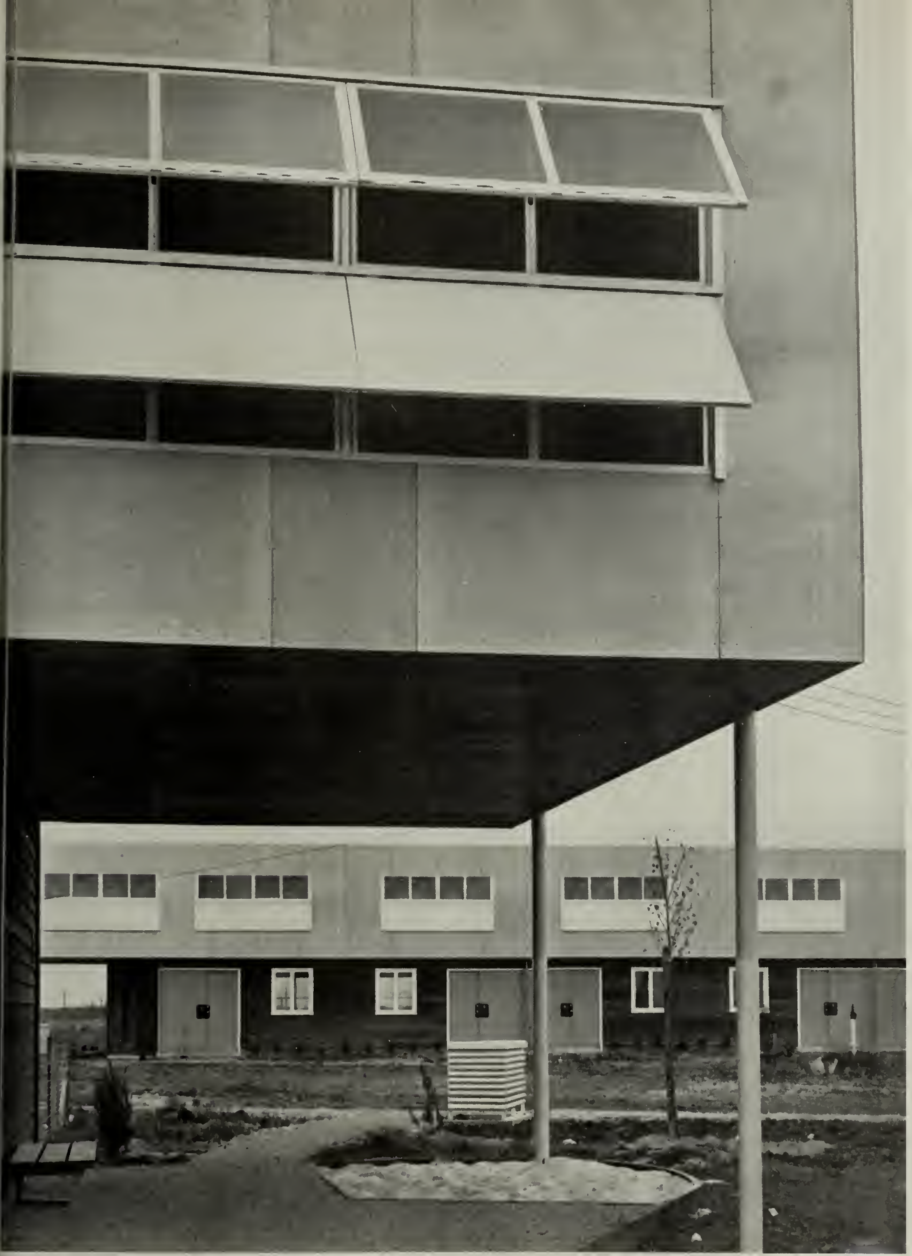

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1. F.S.A. minimum shelter is compensated by the social quarters of a community center including assembly, nursery, school, clinic, library, home economics room, and adjoining elementary school. 2. After the typical elements of the center were developed each to serve its purpose best, they are composed to a layout carefully adjusted to site, cooling breeze, orientation, traffic, and landscaping. 3. F.S.A. housing types, eight apartments to each building, each unit with two bedrooms in upper story. These are used at Firebaugh, Fresno, and Yuba City. Vernon De Mars, regional architect. 4. F.S.A. two-story, plywood faced, row dwellings migrant camp at Firebaugh, Calif. Four units with two bedrooms, two units with three bedrooms. 5. F.S.A. co-op. farm dwellings are under an angle turned to road for most favorable orientation. 6. F.S.A. cooperative farm dwelling with carport, Visalia. 7. N.Y.A. residence center, Richard J. Neutra, consultant architect. 8. N.Y.A. center. Covered walks connect the units of the group. 9. N.Y.A. center. Entrance view. 10. Detail from F.S.A. migrant camp, Firebaugh, Calif. Photographs by Rothstein, courtesy of F.S.A.

California canyon house

Owners, Mr. and Mrs. T. M. Abell

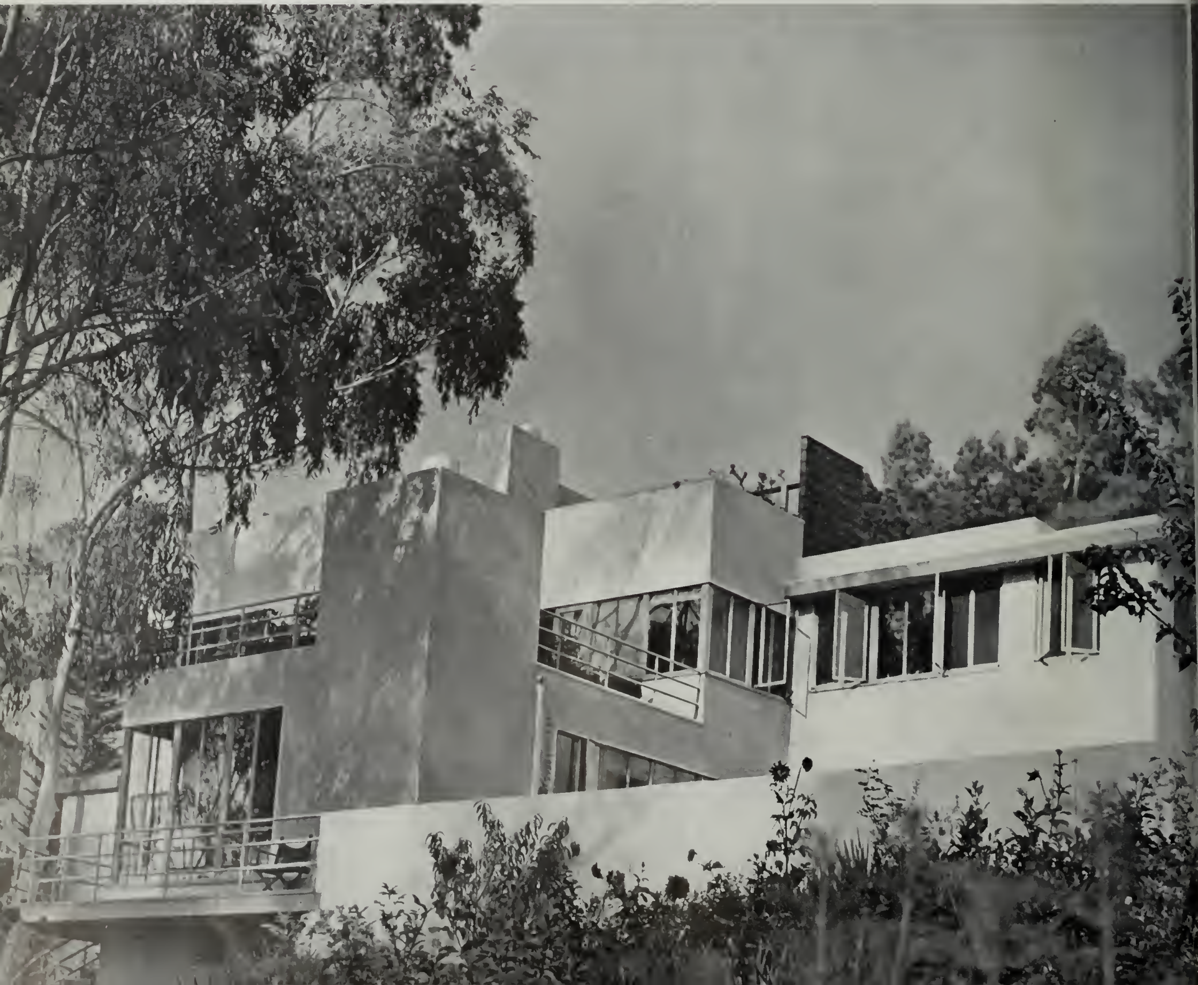
Location, Santa Monica Canyon

Architect, T. M. Abell

PRIMARY requisites of the house were—privacy for each member of the family, flexibility for extensive entertaining, areas for craft work and storage of materials, space for owner and architect to do a limited amount of work, yet usable for other purposes, emphasis on close relationship between house and garden from all levels and to view, extreme informality of living and simplest construction to achieve same.

Each sleeping room is regarded as a separate apartment with bath, entirely remote from each other, permitting mother to retire to her knitting and radio, older son to his study, and younger boy to his room and workshop, and parents to lower floor with sleeping porch, pantry, and living room as their quarters. In case of entertaining, the entire lower floor can be thrown together for large groups, with pantry available for serving purposes. Eating is informal, so what normally would be a dining room is used as sitting room with deck, for eating and living on second floor.

The house is so situated that ocean and canyon view is combined with south exposure, and all important living spaces open that way. At the foot of the hill is a small guest house, barbeque and badminton court.



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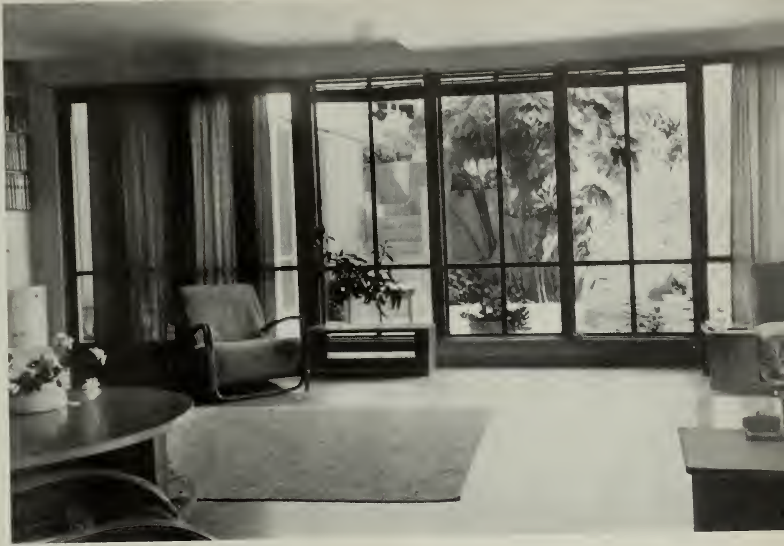
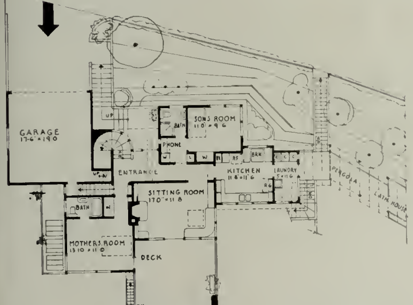
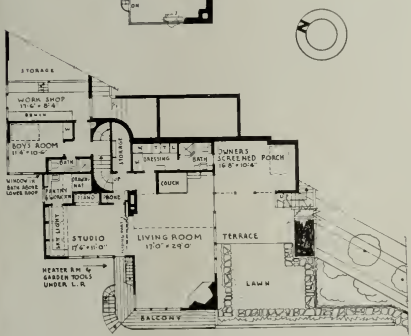
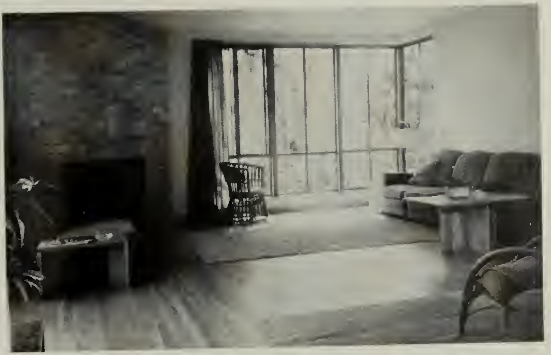


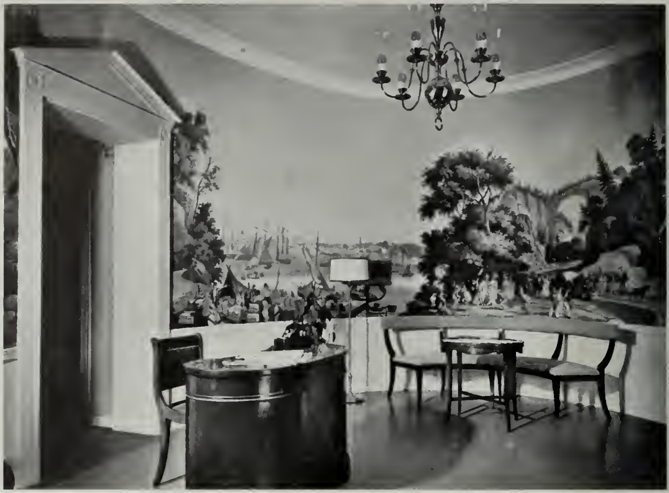
SECOND FLOOR PLAN





FIRST FLOOR PLAN





Small shop

Owner, E. C. Bondy Company

Location, Beverly Hills

Architects, W. Asa Hudson and Gene Brockow

Builder, Miller & Saunders

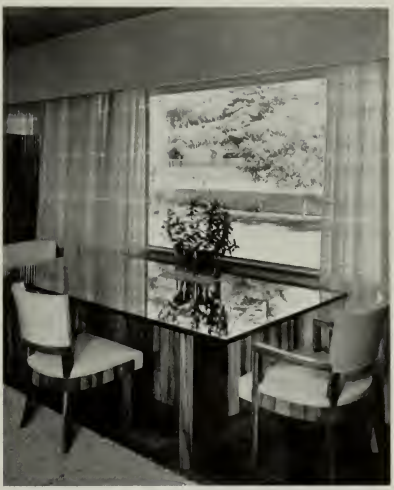
Maynard L. Parker

The problem in the planning of this building was to create a combined store and showroom providing ample room and effective background for the display of fine wallpapers. Simplicity was needed to give most prominence to such displays. The building was laid out to provide an entrance rotunda and reception room, private offices, an administration office and several display rooms and storage space. The entrance rotunda has walls covered with custom papers, as have several of the other rooms. The interior arrangement makes possible complete privacy for customers making their selections, yet the whole building is closely tied in, room with room, making communication easy. The exterior of the building is red brick and construction is reinforced grout-lock brick.

THIS simple, straightforward California house takes full advantage of the freedom permitted by the climate in coordinating indoor-outdoor living, and the general organization permits ordered movement throughout.

The custom-built furnishings are an important part in the general design and carefully planned interiors.

The dining "L" can be shut off from the living room by a rolling walnut screen. The dining table is placed close to the terrace window for a view of the garden. The table top is of one inch thick glass and is placed upon a well-designed base in Oriental walnut. Extra dining chairs in walnut and upholstered with coral leather serve also as occasional chairs in the living room. The study is paneled in natural redwood. A leather couch is in saddle brown and curtains are banded brown and tan chenille on cellophane. The rugs are beige in specially loomed wool.



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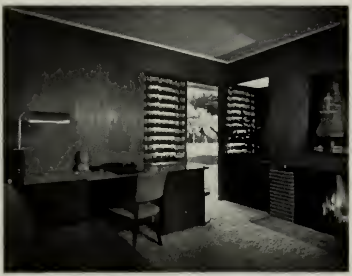


Modern Interiors

Owners,

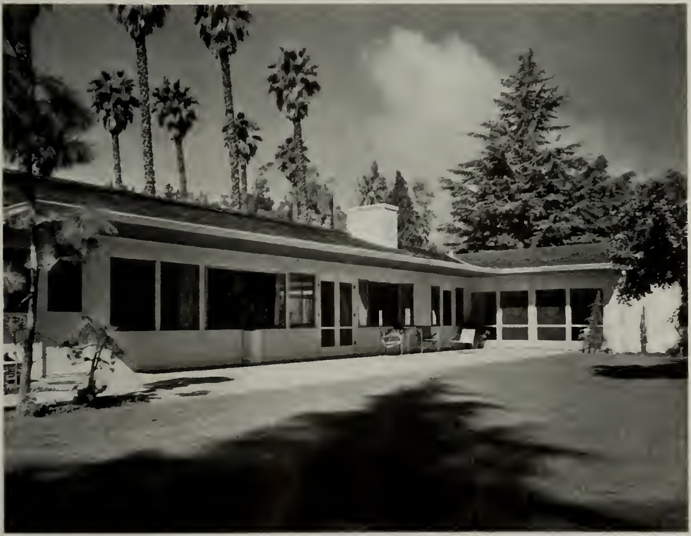
Mr. and Mrs. E. V. Staude, Jr.

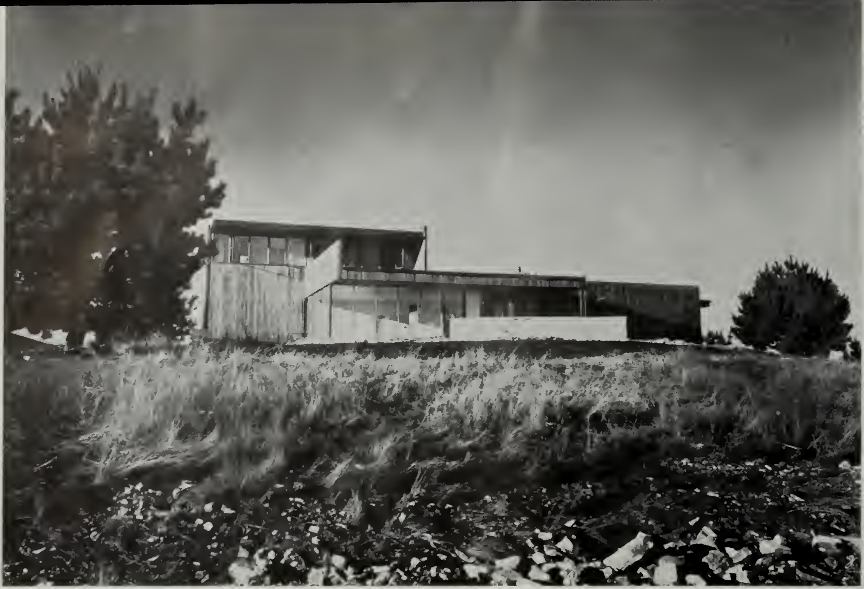
Location, Los Angeles

Furniture, Fabrics, and Color

Designed by Honor Easton and

Alyne Whalen





Anikeef

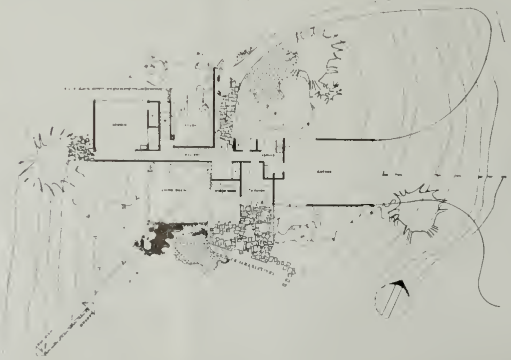
THE house is in the midst of several pine-studded acres which rise to the top of the second highest elevation on the Monterey Peninsula. The panoramic view includes Point Lobos and seal rocks to the west, Monterey Bay with its fishing harbor to the north, and a wooded ridge to the south.

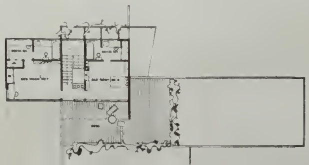
The exterior is of naturally treated redwood with steel sash, metal gutters, and down spouts in dark red oil paint. The patio wall and paving are of random size Monterey flagstone.

All rooms are finished in enamel coated wall fabric and floored with eggplant colored battleship linoleum, with the exception of the living room, which is fully carpeted.

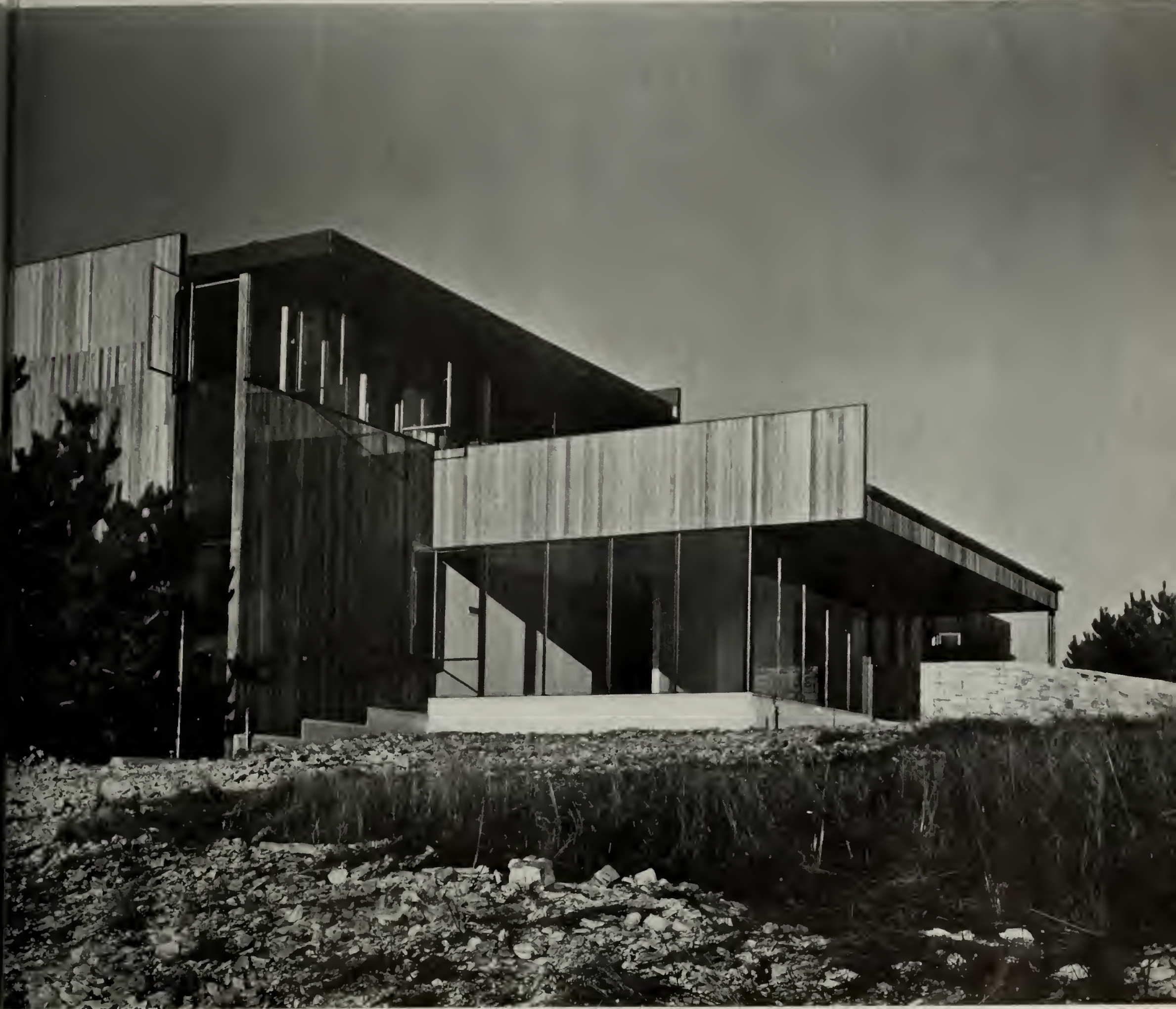
The bedrooms and bathrooms are arranged in two suites which include dressing facilities. An open deck, accessible to both, has been placed on an upper level.

A studio room for painting and a study for writing have been oriented for seclusion on the lower floor. A gallery with soffit illumination serves to connect the entrance hall and porte cochere. This hall also serves to connect a powder room and service quarters to the east and, to the southwest, the living room with its full height windows toward the open sky and ocean view.



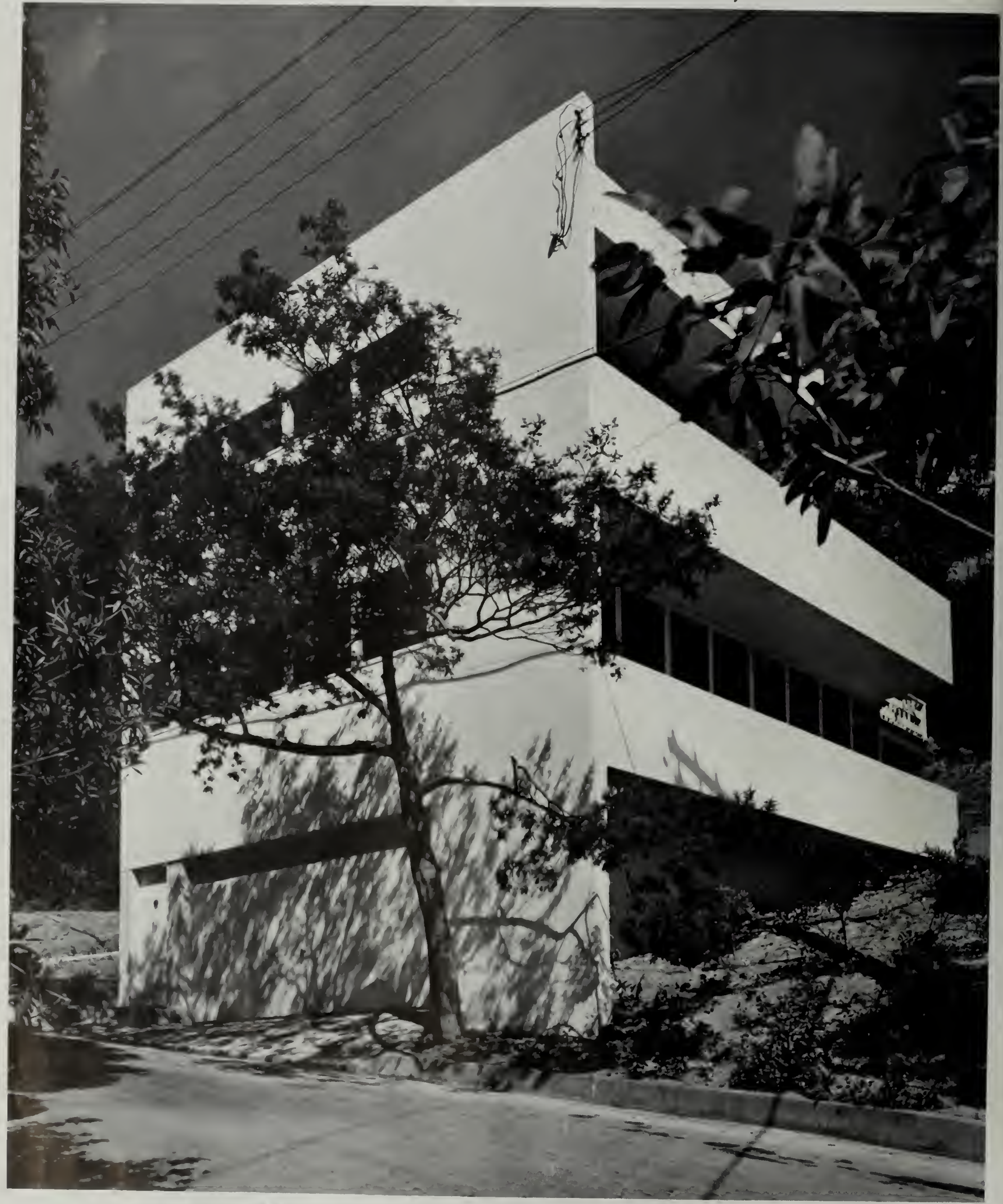


The mountains and the sea

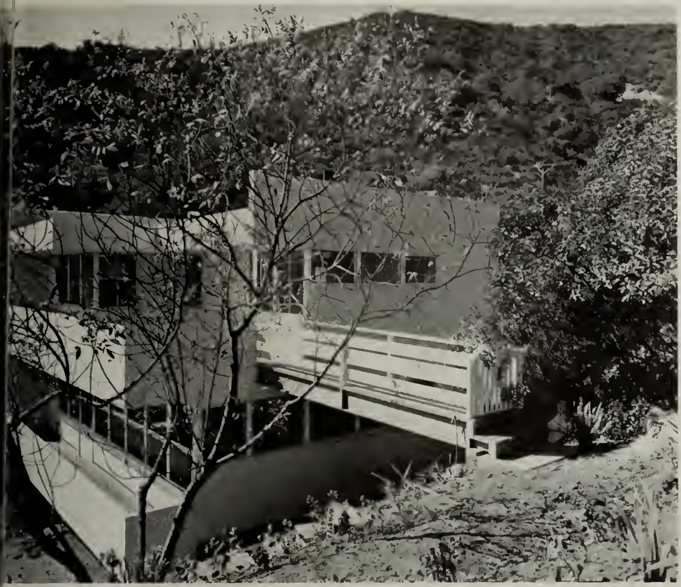


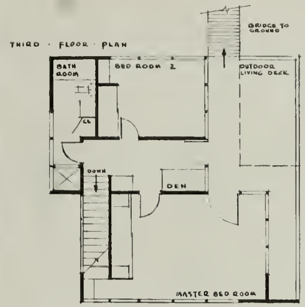
Mr. and Mrs. William Davey, owners
Richard J. Neutra, A.I.A., architect
Otto Winkler, supervisor
Monterey Peninsula, location

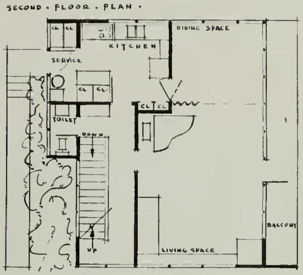
House against a hill

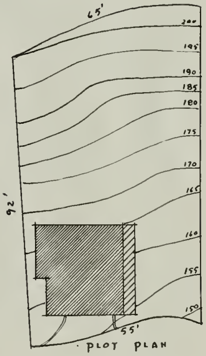


Mr. and Mrs. A. J. Polito, owners. Designed by Raphael S. Soriano. Location, Los Angeles









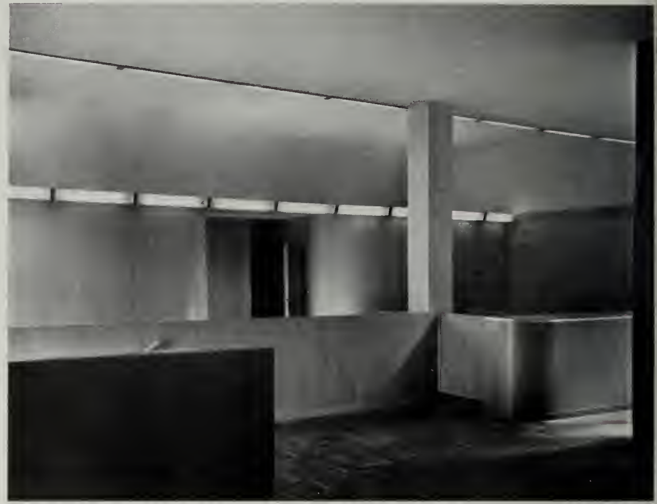
Shulman

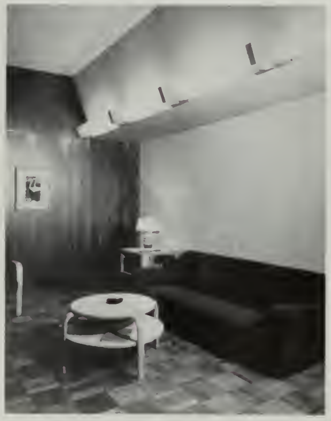
ON a difficult lot with a budget imposing restrictions on extensive excavation and retaining walls, this house was designed against the hill. The house proper actually rests on top of the garage, thus making the design like a square cube. It is three stories high. Each room with the exception of the kitchen and bath face the south. The principal view is to the Hollywood hills and the city.

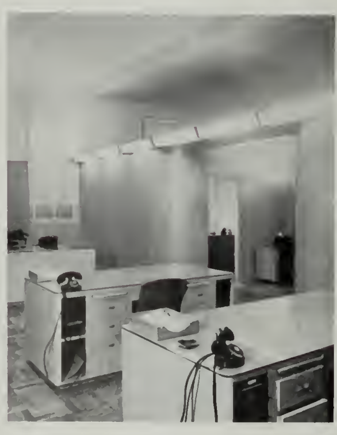
The main entrance is next to the garage on the first floor of the house and a stair serves all three elevations. Another entrance is reached after crossing a short bridge which gives into a living terrace on the upper bedroom floor. The living rooms are reached by the stair. The second floor with living-dining space and well-designed kitchen facilities has a long living balcony.

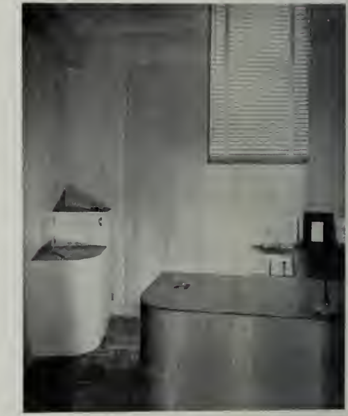
MODERN OFFICE

Offices, United States Plywood Corporation
Location, Los Angeles
Designer, Gregory Ain
General Contractor, L. E. Shepard & Co.









THE problem involved in the remodeling of this office was to retain the value for display purposes and treat all surfaces seen from any one point in such a manner that the various woods would be properly shown and yet not conflict with the general appearance and working needs of the office itself. The display room, although small, was designed for the dual purpose of a reception room and to give the feeling of a residential living room.

To solve the ventilation problem in the necessarily small administrative offices the ceilings were left open. This also distributes the light more uniformly over the entire area and gives a more spacious appearance to the offices.

The curved plywood soffits running around the top of the partitions involved a fine point in geometry, as they are made of several pieces of plywood cut in such a shape that they could be applied to the curves. The counter top and coffee table top are of sheet plastic material which is both alcohol and cigarette proof and is highly mar-resistant.

PRIVATE HOUSING PROJECT

THIS private housing project, covering eight acres in the vicinity of Slauson Avenue and Crenshaw Boulevard, will consist of 196 units in 26 buildings—128 one-bedroom apartments, 62 two-bedroom apartments, and eight three-bedroom apartments, with 162 garages, parking facilities for 64 cars and with playgrounds for children. It is being built in answer to the growing demand for housing in the better income brackets and is a gesture on the part of private capital toward better housing in Southern California. Of early American architecture, it will be carpeted throughout and equipped with Venetian blinds, electric refrigeration, and tile baths. The buildings will cover 325,234 square feet, or 40 per cent of its site, thus providing for convenient arrangement, plenty of air space and pleasant landscaping. The project, at the present rate of construction, will be ready for occupancy in the early fall.

Management, Consolidated Hotels, Inc.

Location, Los Angeles

Architect, W. George Lutzi

Builder, Aetna Construction Company

Details of the Housing Project continued on the following page

Products and Practices

DATA ON AETNA HOUSING PROJECT

With the rate of migration to Southern California stepped up far beyond its already remarkable flow by the influx of workers in all classes due to defense activities in the area, the need for more and better housing units in the last three years has become acute. Housing projects of all kinds, sponsored and executed by all types of agencies currently are underway or already have been completed.

Because their numbers made their need greatest, most attention has been given to providing extra standard living quarters for workmen in the lower income brackets, resulting in practically automatic slum clearances. Hundreds of families of such workmen already are living in such low-rent housing quarters as Ramona Gardens in Los Angeles and Carmelitos Apartments in Long Beach.

It is only natural that government funds have been used extensively for the construction on such projects. However, in the last few years, and especially at the moment, considerable attention has been given and is being given to the problem of the proper housing for those in the upper income brackets—people who are in a position to pay from $40 a month and up in rent for living quarters.

Private capital has recognized the need for such housing units, units providing a measure of comfort and luxury not possible in the lower rent mass housing projects. One of the best examples of the work that is being done in this direction is being provided by the Aetna Construction Company of Los Angeles, which, since its organization about three years ago, has erected more than 100 buildings housing such units.

Visualizing those things which families in the middle and upper income brackets want in homes in Southern California, this company, using its own capital, has executed a series of apartment buildings which are a pleasant departure from the usual conception of such accommodations. They are located in park-line grounds, which give ample "air space" or "breathing room" between buildings and full facilities for graceful living.

Interiors provide such practical niceties as full cushioned carpeting from wall to wall, fine wallpaper in bedrooms and breakfast rooms, Venetian blinds, electric refrigeration with plenty of cubic feet, electric heaters in the bathrooms, full tiled baths and premium heating equipmnt individually controlled. The best paint is used throughout—no practical equipment for comfort has been overlooked.

The latest addition to such projects of the Aetna Construction Company now is nearing completion near Crenshaw and Slauson Avenues in Southwest Los Angeles. There the company is erecting 26 buildings, which will provide 196 more such living units—128 one-bedroom apartments, 62 two-bedroom apartments and eight three room apartments. There will be garages for 162 automobiles and playgrounds for children. The grounds will be beautifully landscaped.

Forty per cent of an eight-acre plot of land will be covered by the 26 buildings, which are so arranged that no one of them intrudes on the privacy of another. Architecture is Early American and when the buildings are completed and the grounds landscaped, the project will have the appearance of a sparkling and prosperous community which hight have been found in any large city early in the history of the United States.

Recognizing that it could not work alone on such projects and still generate the speed of construction and quality of product demanded, the Aetna Construction Company was careful in the selection of products and supplies used, as well as in choosing subcontractors. As a result, in the last three years it has built up a "working board" of such companies and craftsmen which is called in to work on each new project.

One of the best examples of the closeness with which the company works with such agencies concerns the supplier of the carpeting, the Alexander Smith & Sons Carpet Company, represented by the Century Carpet Company, its Los Angles distributor, and A. T. Hughes, the dealer who directly contacts the Aetna company. When it was decided to use wall-to-wall carpeting, these representatives of Alexander Smith & Sons were called in.

The story of the projects was told to them. A new motif in apartment living in Southern California was planned. The object was to create apartments which would bring more than the usual living comforts. Homes were to be provided in multiple dwellings, but with a private-homelike atmosphere, not the old stereotyped four-wall apartment but a home with unobstructed views and with beautifully decorated interiors, designed to the most modern style.

A specially constructed and styled carpet was needed, colored to tie in with the modern trend of the Aetna company's plan. This carpet was designed by Mr. Hughes with the cooperation of his distributor and Alexander Smith & Sons—it was named Imperial Wilshire and reserved exclusively for the use of the Aetna company. Since that time more than 150 000 square yards of it have been laid in the 100-odd buildings the Aetna has erected.

Rigid tests were made to be sure of its long wearing qualities. Thought was given to the colors, which are many and varied, so as to have the proper color for each desired decoration—the full advantage was taken of the Alexander Smith & Sons slogan, "Nearly right won't do in carpet colors." The result has been pleasant and in all Aetna buildings the carpet has added a note of luxury not usually found in such quarters.

Having thus assured itself of a constant supply of good carpeting, the Aetna company consulted with the Century Carpet Company regarding a satisfactory lining to go under it—a lining which would cushion it against early fatigue from heel-to-floor wear. The result was the selection of a 32-ounce waffle lining (cushion) manufactured in Los Angeles by the Oriental Rug Cushion Company. This product was so successful, that it has been used under every square yard of Imperial Wilshire laid.

Officials of the W. C. Stockwell Company were called in and consulted about fine wallpapers to be used in parts of every apartment, with the result that the company has provided all such wallpaper used—wallpaper usually found only in the finest homes. The Stockwell company is an importer and jobber of fine wallpaper and furniture. The use of fine wallpaper in the Aetna properties lends a note of luxury far beyond the rents charged.

In selecting Venetian blinds, the Aetna Construction Company chose a blind manufactured by the Great Western Venetian Blind Company of Hollywood. Besides providing blinds for all Aetna projects, this company has manufactured them for several other large housing projects, including Thousand Gardens, now under construction by the Baruch Corporation in Los Angeles, Hollyview, the Ambrose Avenue job of the Halper Construction Company, and the Southgate Junior High School.

When the selection of heating units for the Crenshaw and Slauson Avenues project was considered, it was necessary to obtain the best possible heat and still to conserve on heating expense. The choice was the Hammel Wall Consolaire, manufactured by the Hammel Radiator Corporation of Los Angeles. This company has been making heating equipment for more than 25 years, and it guarantees its products against defects in material and workmanship for five years. The same company manufactured the units which were used on the federal housing projects in Los Angeles, Ramona Gardens and Harbor Hills.

On a large project, and especially one which will depend in a large measure on its appearance for its commercial success, the selection of paints and varnishes assumes a premium of importance. Surfaces must be properly and attractively covered, and at the same time the coverings must both preserve those things they cover and maintain a brilliance for as long a period as possible. The Aetna Construction Company uses the products of the American Lead & Color Works on all of its buildings.

The American Lead & Color Works is a Los Angeles company which has been in business for many years, manufacturing paints formulated exclusively for use in public works and the building business. By token of the service this company renders to both the architect and building contractors, it has eliminated all guess work as to the final result on any painting project, no matter how big or small. Dealing directly with the painting contractor through the architect or builder, the company's personnel is geared to give each job personal supervision from the beginning to the final inspection. The American Lead & Color Works has built its reputation on the quality of its products, maintaining uniformity of its formulas through a series of pre-testing operations in the laboratory of its plant.

Other companies which have worked with the Aetna Construction Company since it began its wide operations in this field include the Silverberg Plumbing Company, the Kohler Company (sanitary equipment), Floyd Rice (plastering contractor), Los Angeles Lime Company, Security Material Company, Metropolitan Roofing Company, Tile Seal Manufacturing Company, Carter Hardware Company, Vim-Car Steel Sash Company, De Marco Cabinet Company, Hammond Redwood Company, Daniels Glass Company, George Belsey Company, Security Electric Company, J. H. Baxter Company (treated lumber), W. B. Bastian Company (water heaters), U. S. Gypsum Company La Brea Shade & Linoleum Company, Coffey Garage Door Company, Paller & Goldstein (sheet metal), and O'Keefe & Merritt (stoves).

The Aetna Construction Company is the largest company of its kind west of Chicago, and its idea of mass housing for the middle and upper income brackets is well worthwhile and seems to be running in the van of a movement which is likely to make its mark in the West.

DATA ON U. S. PLYWOOD OFFICE

The problem of remodeling the Los Angeles office of the United States Plywood Corporation, shown in this issue of California Arts and Architecture, involved provision of suitable display of various types of wood without sacrificing office design or working efficiency. The construction in general was based on a 48" by 96" module and all wall and ceiling lines were carried parallel the complete length of the various rooms, both horizontally and vertically.

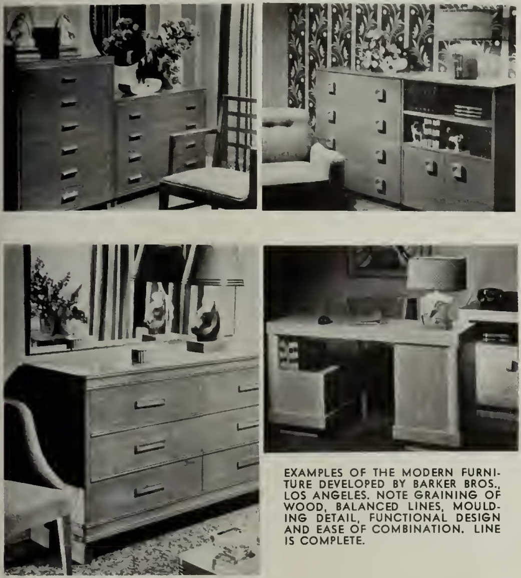
The structural part of the walls consists of ordinary house framing of two-by-fours on 16" centers, with a narrow furring strip of plywood applied to the fact of the two-by-fours and the finish panels then glued to these plywood furring strips. The strips are applied in accordance with a special technique which the United States Plywood Corporation has developed and which holds the expansion and contraction of the joints to a minimum. This permits any type of joint—open, "v," or flush.

The curved plywood soffits running around the top of the office partitions involved a fine point in geometry inasmuch as they are made of several pieces of plywood cut to such a shape that they could be applied to the curves. The counter top and the coffee-table top are of sheet plastic material called Farlite, which is both alcohol and cigarette proof, and is highly mar-resistant. To solve the ventilation problem in the necessarily small administrative offices, the ceilings were left open. This also distributes the light more uniformly over the entire area and gives a more spacious appearance to the offices as a whole. The display room, although small, was designed for the dual purpose of a reception room and to give the feeling of a residential living room.

Being a wholesale business, the personnel is small, but a rather large volume of business is done, which necessitated arranging the office so that architects and their clients would have a place to come for the selection of panels, and yet the office had to be so laid out that the normal routine of daily business would not be interferred with. Therefore the problem of decorating the office in any such manner that the functioning of the office was left intact, yet with good decorative values, was a difficult one. However, more work is being done in the new quarters, due to the increased efficiency of the personnel. Quarters are more pleasant, and both acoustics and lighting are better.

BARKER'S MODERN FURNITURE

Good Modern is for everyone! That's the premise upon which Barker Bros., over a period of years, have built up, refined and classified their collection of Modern Furniture. Modern is here to stay. It is not a fad, idiosyncracy of the age or toy for experimental designers. It is as much a part of the California-American scene as the superbly built modern homes of today are a part of it . . . and a vital and integral part of both. Consider first the really large modern home . . . a combination of sweeping curves, dramatic angles and great vistas of floor and wall space. In order to preserve the true feeling of the house the furniture must conform to its lines . . . and right here is where the prospective owner is apt to protest strongly. He does want the furnishings to be functional, closely aligned to the spirit of the house but they must be furniture in the accepted sense and not just a part of the architecture. Barker Bros. have worked out a remarkably successful solution to this problem. Custom built modern that conforms perfectly to its setting, yet maintains a distinctive design and translates architectural principles in understandable terms to the owner. Barkers' devote one entire section of their Modern Salon to the display of custom built basic pieces which may be shown in almost endless variation and combination. Decorator, designer and owner have here a starting point from which ideas for the particular home are evolved. A comprehensive study of the house is made, something of the personality, likes and dislikes of the owner noted. Colors and fabrics are thoughtfully gone over and assembled. The result is a personalized home, furnished in complete harmony with the feeling of the house itself architecturally and with the people who will occupy it. For the man who wants Modern, but whose home is not pretentious enough to warrant (or need) custom built, Barker Bros. have a second fine series, manufactured by and exclusive with them, called "Era." Soundly made of bleached Philippine mahogany in Tweed finish, Era is displayed in groups totalling 75 to 100 pieces from which may be illustrated on the floor almost as many possible combinations. This functional modern can be worked into endless interesting settings for almost any home. Brand new addition to this bracket of modern is a series in chamois finished oak, straight lined and functional yet beautifully detailed with moldings and flawless metal hardware. There are 65 pieces in possible combinations suited to any architectural problem. "Young Home Modern" as the name indicates, supplies the need of good modern for limited income brackets. It is designed for people who want plenty of contemporary style and a certain necessary economy with it. Hardy maple is the wood in a natural silvery finish. Pieces are functional in the extreme, fabrics vivid and young in interpretation. Nor, say Barker Bros., is it necessary to have a modern home in order to indulge in modern furnishings. Good modern design readily makes itself at home, established above reproach by its own authenticity of design.



EXAMPLES OF THE MODERN FURNITURE DEVELOPED BY BARKER BROS., LOS ANGELES. NOTE GRAINING OF WOOD, BALANCED LINES, MOULDING DETAIL, FUNCTIONAL DESIGN AND EASE OF COMBINATION. LINE IS COMPLETE.

AN EXPERT DISCUSSES LIGHTING

There is hardly any branch in the building profession which receives less attention and more abuse than illumination, due no doubt to the fact that light, not being a tangible article, cannot be considered as other materials in terms of unit, pounds, etc. The intention in this article is to clarify somewhat this situation, so that the average person can distinguish one type of lighting from another. Lighting, as a whole, can be divided into three different and sharply divided installations—manufacturing, commercial, and period home lighting.

Manufacturing, or productional lighting, is the simplest of all three, as it all depends on putting the right amount of candlepower at the right place and in correct distribution. This can be executed on a definite base. Commercial lighting is more difficult because of a much wider variety of lighting needs. Design and period must be taken into consideration as well as proper illumina- Design and period must be taken into consideration as well as proper iilunmlna- tion. In the third phase of lighting, the residential end of it, the field widens considerably and connects itself not only with proper lighting, designing, and taste, but also has to appeal to the home owner.

(Continued on page 38)

General Offices, American Lead & Color Works

Aetna Chose American

Rigid Laboratory Tests for All Materials

Where Paints Are Ground . . .

. . . with Modern Roller Equipment

Careful Varnish "Cooking" Assures Uniformity

Only the Best Pretested Materials Are Used . . .

. . . by Trained Craftsmen

The Aetna Construction Company is completing another housing project, near Crenshaw and Slauson Avenues in Los Angeles — 26 buildings, 196 units. Again it has chosen paints manufactured by the American Lead & Color Works.

This is significant — it testifies to the excellence of the paint *and* to the ability of our company to consistently manufacture ***custom-made*** paints to meet any requirements imposed by builder, architect or decorator.

When and where American Lead & Color Paints are specified, regardless of how large or small the job, the close cooperation that we are able, as manufacturers, to render the architect, builder and home owner assures the proper finish for every surface, giving the maximum in both

BEAUTY and ENDURANCE

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AMERICAN LEAD & COLOR WORKS

LOS ANGELES CALIFORNIA

THESE CARPETS ARE PROTECTED!

Interior of beautiful Washington Gardens, built by Aetna Construction Company

BY ORIENTAL CARPET LININGS

Carpets in an apartment house, where busy people lead an active life must be ***tough*** as well as ***beautiful.*** But even the best carpets need protection against the pounding they get—cushioned protection.

★

That is why the Aetna Construction Company again has specified Oriental carpet linings to be laid under every square yard of carpet in its new 26-building housing project nearing completion near Crenshaw and Slauson Avenues in Los Angeles.

★

This company in the last few years has purchased nearly 150,000 square yards of Oriental carpet linings to protect the carpets in its many new properties, because the unprotected carpet soon becomes shabby and prematurely aged.

★

Enjoy the luxury and benefits that Oriental carpet linings and rug cushions will give ***you***—they are an economy you can't afford to be without. They will double the life of your rugs. Moth-proof, economical, resilient, there are grades made to meet every requirement.

Carpets for Aetna Construction Company Sold and Installed by A. T. Hughes, Inc., Los Angeles

See Your Dealer—Ask Us Who He Is

ORIENTAL RUG CUSHION COMPANY

LOS ANGELES **CALIFORNIA**

"A Pacific Coast Product"

GOVERNMENT ARCHITECTURE IN CALIFORNIA

CONTINUED FROM PAGE 22

A wave of unelastic and too rigid governmental control has at present engulfed countries like Germany and Japan. Before this happened their departments for education, communication, and housing produced some of the best and most progressive solutions. Research institutions and school buildings in the Osaka and Tokyo of a now past liberal era; wholesale markets; public office buildings; and large, socially well-balanced dwelling projects with recreational facilities of all kinds. have introduced possibilities of a wholesome general environment which any architect and planner would approve wholeheartedly. The public owes them not only to governmental initiative but specifically to the continuous labor of planners and designing architects employed with security.

It is in the nature of governmental works of this kind that they are more exposed to criticism and, when approved by the population, they become paradigmatic and exemplary. As a matter of fact, they influence all activity in the field and should help to raise the general standard and the morale of designing. Where they fail to do so they can on the contrary exert a detrimental influence and even, as we have seen. apply pernicious shackles to fertile and useful imagination. It is a significant case in point that Germany—for past decades something like a standard bearer of progressive architecture and housing—has developed a split personality, where historical styles in building are officially stamped, and strangely in contrast with that last word in technical armament.

It has been the privilege of California to make significant contributions not only through private work, but also to United States design and building activity. The influence of such work as that of the Farm Security Administration and of the National Youth Administration in California is indeed felt all over the states and its value acknowledged by the central offices in Washington as well as by local users of the projects.

We have in an earlier issue given some examples of N. Y. A.* work and now amplify that material by further illustrations gratefully acknowledging the opportunity we had to invest our own effort as designer and consultant in assisting N. Y. A. activity especially in this state. The Farm Security Administration has made an equally, if not more significant contribution in developing some of the choicest examples of up-to-date labor camps and rural dwelling colonies for agricultural workers who play such an important part in the productional economy of the state.

Imaginative and purposeful personalities as leaders, and chief assistants in important departments in Washington, like John Carmody, Aubrey Williams, Colonel Lawrence Westbrook, David Williams, and others, with an imposing record of the past are of great importance for results in the most distant regions. And in California, like Robert Wayne Burns, progressive and ever-active state administrator, with his N. Y. A. staff, so men of the caliber of Dr. Omer Mills, regional economist; F. R. Soule, regional information advisor; Vernon de Mars, district architect of the western states; Herb Halsteen, chief engineer, and all their fine assistants of F. S. A. deserve credit for the careful organizational and planning work which distinguishes their projects done in this state. They have basically influenced rural housing projects such as Casa Grande and Mineral King, Arizona, and others in Florida, Texas, Oregon, Washington, and Idaho.

"The landless American, blown and tractored out of the Middle West" into California; the "Factories in the Fields," which make it next to impossible for the small farmer to survive within an industrialized order of agriculture; the run-down stage of the average farm building throughout the states, and the shortage of housing facilities for migratory labor, have long called for diversified governmental initiative to, at least, *examplify* remedies.

Seasonal camps for migrants, subsistence garden homes at eight to nine dollars a month, part-time cooperatives for a more stabilized population, were tentative approaches. Inasmuch as there were no 4,000-acre tracts like Casa Grande, Arizona, available in California, an old prune orchard was purchased in the fertile Kings River Valley. Alluvial soil and a lovely view to the Sierras make it attractive. Ten families averaging three children were carefully selected, and a cooperative farm set up under a capable management. Cotton, alfalfa, and milo maize were the crops. Proceeds from cotton, hay, and corn brought nearly $30,000 the first year, and after the wages had been paid to the members, a left-over of $9,000 was invested in Guernsey cows from a Kern County cattle ranch.

Two hundred gallons of milk now flow through the farm's cooling machines. The family homes designed by Barton Cairns of F. S. A. are frame with reddish siding and white trim, diagonally oriented to the street, each with a sitting room, kitchen, bath, two bedrooms, closets, a large screened laundry, that may serve as a sleeping porch or dining room in the hot summer. Ceilings are insulated with redwood bark. Reconditioned electric refrigerators, gas stoves, circulating heaters, and washing machines constitute the necessary equipment. A little landscaping, vegetable plots and orchards surround the houses, and as Woodville and other F. S. A. settlements, a community house with recreation hall, and accommodations for foreman and bookkeeper complete a project which has only cost something like $50,000.

According to the joint survey of the Bureau of Home Economics and Agricultural Engineering, it would cost six billion dollars to put the farm homes of the United States into reasonable repair. Considering such vast investments, the efforts of our F. S. A. are moderate attempts. But they are attempts at most fertile examplification. Governmental architecture here as in manifold other possible and desirable projects is bound and capable to express socio-economic improvements of true constructive scope.

Building design has been an expression of communal coherence and conscience of a citizenry in some periods of the past. There might be a similar and bright future to hope for in this dark historical moment.

THESIS TURNED BROADWAY

CONTINUED FROM PAGE 19

peasant natives (primarily Negroes of Koromantee, Ibo, Congo, Dahomey, Mandingo and other west coast derivation, mixed perhaps with a little Carib Indian and varying degrees of European stock) think very much and behave basically very much as did their African forbears. Consequently they dance very much in the same fashion. Differences there are, of course, due to the shift from tribal to folk culture, to mescegenation, cultural contact, and other items making for social change. But the elements of the dance are still what, in my analysis, would be termed "primitive." Almost all social activity is dancing or some type of rhythmic motion (it may be the unified movement of the "combite" or work society of Haiti in cutting sugar cane, or a similar activity in the work societies of the Jamaican Maroons, or the cross-country trek of a carnival band). Out of a maze of material from the concentrated fields of study—Jamaica, Haiti, Martinique and Trinidad—one important fact stood out: In these societies the theater of the people ("theater" being practically synonymous with dance activity) served a well-integrated, well-defined function in the community; in the case of the carnival dances of social integration and sexual stimulus and release; in the funeral dance the externalization of grief; in the social dances, exhibitionism and sexual selection along with social cohesion; in the ceremonial dances, group "ethos" solidarity in an established mechanism of worship, whether through hypnosis, hysteria, or ecstasy. And so on through the several categories of dances arrived at.

It was one thing to write a thesis and have it approved for a master's degree. It was another thing to begin earning a living on Broadway. In making use of field training to choreograph for my group, I found persistently recurring in the back of my mind in some form or another "function." It never seemed important to portray as such the behavior of other peoples, as exotics. But the cultural and psychological framework, the "why" became increasingly important. It became a matter of course to attack a stage or production situation in the same way in which I would approach a new primitive community or work to analyze a dance category. As in the primitive community certain movement patterns, which I cannot go into here, were always related to certain functions, so in the modern theater there would be a correlation between a dance movement and the function of that dance within the theater framework. And certainly a broad and general knowledge of cultures and cultural patterns can be advantageously brought to bear upon the problems of relating form and function in the modern theater. Or so has been my theory and so my practice in my own theater experience.

What would be the connection between the carnival dance, whose function is sexual stimulus and release, and almost any similar situation in a Broadway musical—for example, the temptation scene on the River Nile in *Cabin in the Sky?* It would be the similarity in function, and through this similarity in function the transference of certain elements of form would be legitimate.

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Probably no architect ever carried a home to completion without making plenty of last-minute changes and additions requested by the client. These seem inevitable.

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We like to recommend Red Seal wiring standards, because they have developed out of more than a score of years of experience and they are practical. They are established at an absolute minimum for satisfactory home electrical service.

However, if the consumer wants more than the bare minimum requirements, if he wants to include heavy duty wiring for dish washer, garbage disposal, or any other special equipment, plans will be drawn for you without charge.

A note addressed to us, or a 'phone call to Douglas 1556, will bring your free copy of "Electrical Symbols for Architectural Plans" and "Minimum Requirements for Certification as Red Seal Installation."

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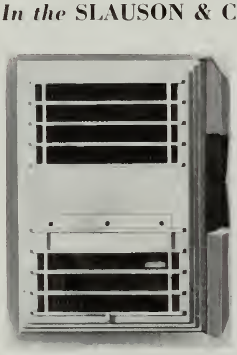

The above illustration shows the Hommel Wall Consolaire, the type used by Aetna in the Slauson-Crenshaw Project.

When Aetna Construction Company, developers of the splendid Slauson and Crenshaw project, chose HAMMEL HEAT (196 Wall Units) for their 26 buildings, *they knew what they were doing!* They chose HAMMEL because they were convinced that HAMMEL UNITS gave more value for the heating dollar . . . they were aware of Hammel's quarter of a century of applied heating experience . . . they knew that Hammel would guarantee all their products against defects in material or workmanship for a period of FIVE YEARS! These sound, logical reasons also motivated engineers for the Harbor Hills and Ramona Project when they, too, chose HAMMEL above all competitors.

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Hammel Radiator Corporation

PRODUCTS AND PRACTICES

CONTINUED FROM PAGE 35

This field of residential lighting is practically unlimited. Design, fine workmanship, art, and varied materials are all used extensively. It is startlingly true that much of the period lighting is turned more to commercial units in beautiful and well-executed homes and takes away much of the real charm and warmth that the architect has tried so hard to express. Often in English, French, Georgian, Colonial, and other period homes, instead of carrying out the true feeling and charm of each of these individual periods, the rooms are filled with modern ceiling and indirect lamps, which mar all the beauty it is intended to show. If the architects, interior decorators, and designers would adhere to the period, instead of trying to modernize illumination, the beauty of these homes would be greatly enhanced.

The average family has the opportunity of enjoying its home and surroundings during that part of the day when illumination is necessary. Thus the added importance of correct illumination, combined with beautiful and artistic design.

In later articles certain individual periods will be discussed, with an explanation of illumination for these original surroundings, for there is no doubt that efficiency and design may be combined to conform with the period of the architecture.—Leo Dorner.

SISALKRAFT SPECIFICATION SHEETS

The Sisalkraft Company, which manufactures "Copper-Armored Sisalkraft," has issued a new set of specification sheets which is available to architects, designers and others interested. These cover the use of the product for flashing doors and windows against air infiltration and moisture penetration, flashing parapet walls, foundation dampcoursing, providing barriers against termites, spandrel beam waterproofing, membrane waterproofing, etc. Pure copper has always been known as one of the most durable, workable and protective of materials. But the use of copper in thickly rolled sheets has been limited because of high cost. However, when applied in a concealed position, the protective value of copper is not dependent on weight. but intact application. Therefore, a lightweight sheet of copper is just as impermeable to moisture and just as permanent as a heavyweight sheet if applied intact. Copper-Armored Sisalkraft makes it possible to apply a lightweight copper sheet rapidly, easily and surely, because it is reinforced. Copies of the specification sheets can be had by writing to the Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

WINDOW "WEARS" FOR 150 YEARS

Many thousands of the visitors who attended the Home Show at the Pan Pacific Auditorium in Los Angeles during June witnessed the "moving window" in the Roll-O-Seal exhibit, in conjunction with the San Pedro Lumber Company exhibit, which was a portion of the section devoted to the retail lumber dealers. This "moving window" was actually a Roll-O-Seal unit operated by a motor that caused the sash to rise and fall, resulting in action of 22 cycles per minute. This approximated years of wear on the window over a period of a few days. A counter recorded 102 468 complete cycles, or about 150 years of wear. This is a severe test due to the speed of operation which tended to build up excessive metal fatigue in the operating parts, such as balances and channels.

The balance tape lasted an average of between 24.000 and 25,000 cycles, representing a "life" of 25 or 30 years. However, no ordinary window is subject to 22 cycles of action per minute. This artificial "overloading" caused the tape to crystallize. In average household use, this would not occur in double the time. The working parts of the window itself showed the following wear, after more than 100 000 cycles: Rollers—the outside diameter of the rollers at the start of the run measured .566; at the end of the run, .5585, giving a total wear of only .0075. Brass axles—the outside diameter of the axles at the start of the run was .251; at the end of the run, .2505, showing a total wear of .0005. Milled jamb sections—the depth of the middle channel in the milled jamb section at the start was 3/32 inch; at the end, 4/32 inch scant, giving a depth wear of 1/32 inch scant.

From the test it is evident that the mechanical wear on the window was so slight as to be negligible. Actually. the sash, when tested by hand after the run, operated as well as a new sash.

Further details may be had by writing the Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

STUDENTS TAUGHT PRACTICAL DESIGNS

In the architectural department of the University of Southern California, Prof. Clayton M. Baldwin practices his belief that first-year students should be introduced immediately to practical designs of present-day structures. This year, for instance, his freshman class of thirty men and two women were given the problem of designing a modern kitchen for a normal family in a five-room house. In an area 18x18 the students were required to provide cooking, cleaning and servicing facilities.

The students were sent out to gather material on up-to-date ranges refrigerators, laundries, kitchen furniture, cupboards, sinks and cabinets. At the same time, the class was required to get reactions from at least three housewives as to the various elements women like to have in a kitchen. Utility experts were interviewed and valuable planning pointers wer obtained from the home planning bureau of the Southern California Gas Company.

With all of the necessary information, the students then set about building scale model kitchens, complete to last details. The kitchens were eenclosed in four walls, and as an indication of the minute attention to architectural details, the exposed walls were built according to city ordinances, with the proper studding, fire blocking, etc., as in an actual home. Several of the model kitchens are on display in the main office of the Southern California Gas Company Los Angeles. It is interesting to note how the students handled the placement of appliances and equipment in order to get maximum use of the space.

NEW MODEL MOISTURE REGISTER

A new model of moisture register, an instrument for testing moisture content of lumber, featuring a light, durable plastic and chrome-plated metal housing, is announced by Moisture Register Company, 5117 Kinsie Street, Los Angeles. This instrument determines moisture content in percentage by means of electrode contact, giving instantaneous results by dial reading. It is applicable to all types of woods. Formerly manufactured with aluminum castings, Moisture Register turned to plastic construction in view of defense needs, with extremely satisfactory results in lightness, portability and durability. Weight of the new model, complete, ready for use, is 5 pounds.

NEW PROTECTIVE FENCE CATALOG

A new catalog showing protective fences of the chain link type has been published by the Anchor Post Fence Company. It consists of 40 pages of text with 60 illustrations, showing fourteen different models in various settings such as industrial plants, schools, estates, cemeteries, golf courses, and other locations throughout the United States. An ingenious composite table gives pertinent information about all types and makes it easy to find. Structural details are shown by simple line drawings. Copies may be obtained by writing the Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

STORE AND SHOW USES OF PINE

The Western Pine Association, in collaboration with A. E. Hurst, store display analyst, has published a guide to store and shop uses of western pines—Idaho white pine, Ponderosa pine and sugar pine. The guide, in the form of an attractive illustrated booklet, covers such items as the placing of worth-while displays, window backgrounds of western pines, variety with frames and shadow boxes, interest through carved western pines in decorative accessories and fixtures, the color value of western pines, permanent walls with western pines, etc. Copies of the booklet, well worth the reading, can be had by writing the Western Pine Association, Yeon Building, Portland, Ore., or the Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

NEW BOOK ON WOOD INTERIORS

The Wood Conversion Company of St. Paul has issued a new book, "The Nu-Wood Color Harmonizer," to aid in the selection of exact colors, patterns and combination for wood interiors. It is a practical help in selecting design and color as cheaply as possible. There is a six-page center section with Nu-Wood interiors illustrated in full color. The pages are cut in such a manner that by interchanging the wall and ceiling sections 54 different interior treatments are possible. Thus new patterns and color combinations to suit individual tastes may be worked out, giving the prospective builder or home remodeler a good picture of what the completed job will look like before the work is bgun. For a copy of the book write to The Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

TRUE LINE DRAFTING MACHINE

A new true line drafting machine, built to hairline accuracy and embodying the following instruments used to make a drawing—protractor, T-square, scales and triangles—has been announced by the Frederick Post Company. The machine has "Quick Flick" controls and eliminates most adding and subtracting on the board. For further details write to The Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

CORBIN ISSUES NEW CATALOG

The P. & F. Corbin Company of New Britain, Connecticut, has issued a new catalog, "Commercial Entrance Hardware," which presents for the first time a complete line of entrance trim for use on every kind of commercial job. Included in it is an entirely new line of push bars and door pulls designed for modern competitive trade. Also included are new thresholds, armored front locks and all other important items for this type of work. A copy of this catalog can be had by writing The Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

BOOK ON DOORS AND WINDOWS

A book profusely illustrated with photographs on the importance of doors and windows in planning or remodeling a house has been issued by Ponderosa Pine Woodwork under the title, "Open House." The book runs 32 pages and is full of ideas. For anyone thinking of building or remodeling, the book is of great value. A copy may be had by writing The Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

CATALOG AVAILABLE ON TILE

The Pomona Tile Manufacturing Company of Los Angeles has issued a new catalog on "Space-Rite" tiles and their uses in homes, both new and remodeled. Well illustrated, the booklet shows the best tile usages in kitchens, baths and other parts of the house, as well as details of the various tiles. It is worth the reading. A copy can be had by writing The Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

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☐ Brick
☐ Cement
☐ Concrete
☐ Doors
☐ Flooring (Hardwood)
☐ Flooring (Pine)
☐ Flooring (Tile and Stone)
☐ Glass
☐ Interior Woodwork
☐ Lath
☐ Lumber Preservatives
☐ Marble
☐ Painting
☐ Paneling
☐ Plaster Board
☐ Roofing (Tile)
☐ Roofing (Composition)
☐ Roofing (Slate)
☐ Shingles (Wood) (Tile)
☐ Stucco
☐ Wall Board
☐ Waterproofing
☐ Window Frames
☐ Wrought Iron (Gates) (Grilles) (Rails) (Lamps)

HOME BUILDING EQUIPMENT

☐ Air Conditioning Systems
☐ Awnings
☐ Bathroom Fixtures
☐ Casement Windows (Wood) (Metal)
☐ Dishwashers
☐ Electric Lighting
☐ Fireplace Equipment
☐ Garage Doors
☐ Hardware, Finish
☐ Heating
☐ Insulation and Sound Deadening
☐ Incinerators
☐ Kitchen
  ☐ Fan Ventilators
☐ Ranges
☐ Refrigerators
☐ Sinks and Drainboards, Metal
☐ Linoleum
☐ Mirrors
☐ Refuse Receptacles
☐ Shower Bath Doors
☐ Tiling (Bath) (Sinks) (Floor) (Wall) (Stairs)
☐ Wall Covering
☐ Water Heaters
☐ Water Softeners
☐ Weatherstrips, Metal
☐ Window Shades
☐ Windows

GARDEN EQUIPMENT

☐ Landscaping
☐ Lawn Sprinklers
☐ Tennis Courts
☐ Nursery Stock
☐ Garden Art (Statuary)
☐ Swimming Pools
☐ Garden Furniture
☐ Flagstone

INTERIOR FURNISHINGS

☐ Furniture
☐ Rugs and Carpets
☐ Drapes and Curtains
☐ Venetian Blinds
☐ Linoleum
☐ Cork Tile
☐ Rubber Tile
☐ Radios

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☐ Building Loans
☐ Fire Insurance
☐ Surety Bonds

Information follows on the style, construction, size, and approximate cost of my house to aid in replying to my inquiry or transmitting same to those who can supply the desired information:

Style of Architecture..
Construction (Brick, Frame, etc.)..............................
Number of Rooms....................Cost (Approx.)....................
Date of Building (Approx.)..
I will ☐ will not ☐ require architectural service.
Name..
Street Address..
City...State..............

IMPORTANT: We can serve your needs best if you will check the classification to which you belong.

☐ New Home Builder
☐ Home Owner
☐ Modernizingonly
☐ Architect
☐ Student Architect
☐ Draftsman
☐ Contractor
☐ Building Materials
☐ Real Estate

BOOKS

CONTINUED FROM PAGE 4

ace in subsequent years when Germany again grew strong. Communists developed little more than a nuisance value in France, and they were only a troublesome minority in the Spanish Republican government. However, Fischer uses the term "Communism" accurately. The view-with-alarmists have lumped all popular movements as Communism, and they have suspected the Moscow touch every time the hired girl asked for a raise in pay. All of which was right handy for Adolf.

But the Russian experiment is only one part of the book. Equally convincing is Fischer's reduction to order of the chaotic events that brought the Nazis to power in 1933. Hitler's now-you-see-it-now-you-don't opposition to Communism was but one of the guises he could assume at a moment's notice in his campaign speeches.

"To the peasantry," Fischer writes, "Hitler said, 'The peasantry is the foundation of the people. The German people can live without towns; they cannot live without peasants.' To the workers, Goebbels said, 'You are the aristocracy.' To the little man who had lost his savings, Hitler ranted against the bankers. To bankers, Hitler promised measures against their Jewish competitors. He offered the small storekeeper support against the chain stores and the monopolists, but addressing the monopolists he declared that 'our big industrialists have worked their way to the top by reason of their efficiency. In virtue of this selection, which merely proves their higher race, they have a right to lead.' Hitler, himself a Catholic, cultivated the Catholics, but a Nazi agent in Switzerland, quoted in Heiden's biography of Hitler, told Protestants that Hitler was fighting Catholic domination of Germany. All of them he would rescue from Communism and the wicked peace treaty. From all of them, therefore, and from Jews, Hitler could collect money for his party treasury."

Everybody believed Hitler. Everybody thought he was just fooling the other fellow. In the end, with fine impartiality, he cut everybody's throat.

Further, "Big business and others did not subsidize Hitler to prevent Communist revolt. That was the pretext; it made a popular slogan. Rather, they wanted to undermine the power of the mighty German trade-union movement, reduce wages, increase hours, rid themselves of the irksome necessity of bargaining collectively with their working men, cut social security expenditures for labor—and multiply armaments. The Nazis could serve all these ends. The capitalists saw the Nazis as a big and growing mass movement of protest. They hoped to tame it, perhaps break it, but in any case bend it to their purposes."

So, just as Hitler and his party seemed down and out, the Big Boys went down into their pockets for campaign funds (after a meeting on January 4, 1933, in Duesseldorf) and got their good, sound business man into office. Now business and labor are finally together—in the concentration camp. The wave of the future rolls on. Sieg Heil!

From the Nazi revolution in Germany, Fischer turns to the Nazi invasion of Spain, and the establishment of the puppet Franco regime. Fischer was in Spain during the greater part of the war, and for a considerable time he was in the Spanish army. He writes of the struggle temperately, accurately. It's better reading than Hemingway.

Tracing the drift of Europe into complete war, after the totalitarian conquest of Spain, Fischer supplies no new facts, but he makes cause and effects from facts already known. The fantastic game of cross and double cross whereby France and England played into Hitler's hand is traced ruefully but ruthlessly. In Fischer's account, the prize stinker of the era was not Laval but Bonnet.

Unfortunately, the honeymoon between Hitler and Stalin came to an end after Fischer's book was in print. *Men and Politics* explains the alliance between the two better than it explains the subsequent rift. Events of the past month, added to the events chronicled by Fischer, would require some readjustment in the evaluation of Stalin.

Men and Politics, 657 pages long, is condensed reading, and in spite of the clarity and ease of its style, it cannot be taken too rapidly. But it should be taken. It's an exciting, almost definitive account of a fabulous era of hope, tragedy, and stupidity.

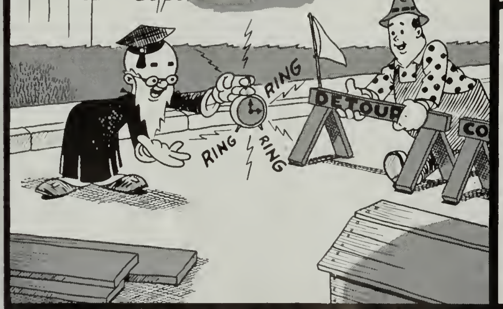
OF MUSIC

CONTINUED FROM PAGE 13

lin *Suites* of Telemann—indeed, who plays them in this country? Works of a sharpness and brevity ideally adapted to fill out a single side?

Mozart's music has been the chief discovery of the last five years of recording. We are rich with it. But where are the great four-hand *Sonatas* and *Fantasies*, the latter among the supreme experiences in music? Where are the many glorious sets of variations for piano or piano with violin?

(Continued on the following page)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There is Bach: still much, still most of Bach's music is not actively recorded. *Actively*—by that I mean that a number of recordings in the "grand manner" now being outmoded by the increase of intelligent public appreciation of real Bach style have recently been dropping from the available list. These are slowly being replaced by recordings worth preserving. Yet the *Inventions* (there is a set of recordings by Brailowski), the *Suites* (the *Second English Suite* in Samuel's version is still worth having), *Partitas* (Samuel and Landowska have done well by the well-known *First;* Gieseking has raced the great *Sixth;* Wolff on the harpsichord has done much better by the huge *B Minor*), the *Duets*, the accompanied violin *Sonatas* (they are also being done hit-or-miss), most of the *Chorale Preludes* (though Schweitzer, Weinrich, and Biggs are hard at work), the vast *E minor Organ Prelude*, the vast *St. Anne Fugue* (issued to my knowledge only in an ancient performance of Schoenberg's transcription for orchestra) are still for the most part bungled or neglected. Landowska and Cumpson have each missed fire in a *French Suite* (the *Sixth* and *Fourth*). Scarcely a good recording of the 48—any part of it—is to be heard, though a couple of clavichord versions by Dolmetsch in the *Columbia History of Music* are valuable, if eccentric. The Cohen and Fischer versions combine scholarship with an excess of sentimentality and needless bravura. Schnabel, Pessl, and Moissievitsch have attacked *Toccatas* (*D major and C minor*).

Well, something is sure to come of all of it.

PETER YATES

ART

CONTINUED FROM PAGE 11

The members of the group are: Dorr Bothwell, whose gouaches, *Desert Road* and *Transplanted*, were beautifully rendered in a semi-Surrealist manner; Marian Curtis, whose *Donna* was perhaps the ablest painting in the show; Eula Long, with a swell little lithograph of a kitten at dinner; Martha Singer, whose *Poker Game* was rich in characterization; Burr Singer, with a group of well-painted versions of the American Scene; and Denny Winters, who took an unusual setup and turned out a dramatic still life called *Spring in the Alley*.

The Art of Tomorrow came to Los Angeles in a traveling show from the Solomon R. Guggenheim collection of non-objective paintings. On view at the gallery of the Chouinard Art Institute were pictures of Rudolf Bauer, Hilla Rebay, Divinell Grant, Vasily Kandinsky, Albert Gleizes and other non-objectionists.

For those who wanted to know what all the shooting was for, inasmuch as a number of our best designers are doing very well with this type of design in commercial and industrial art, architecture, and decoration, there was a catalogue by Hilla Rebay which made it quite clear that the pictures, especially those by Bauer, Kandinsky, and Gleizes, displaying great invention in the use of color and texture, were fun to look at. Important, too, is the fact that some of these artists have had a tremendous influence on modern design and decoration. As for the spiritual message, you will have to decide about that for yourself.

At the Los Angeles County Museum, Mabel Alvarez will have a one-man show from August 1 to 31.

The Otis Art Institute holds its annual exhibit from August 10 to September 14.

Dalzell Hatfield Galleries in the Ambassador Hotel will exhibit French Masters of the 19th Century during the month of August. Included in the show are paintings by Cezanne, Renoir, Manet, Van Gogh, and Senrat which have not been shown before in Los Angeles.

P. S.

The exhibition of paintings of Paris and France by Lucien Adrion and Elyse Maclet at the James Vigeveno Galleries, 160 Bronwood Avenue, Westwood Hills, is to be continued through August, together with a recent showing of early Chinese pottery from the Han dynasty

Five California abstract painters are on exhibition at the Peter Graham Harnden Design Project, 2241 Cahuenga Boulevard, from July 24 to August 24, 1941. The group includes Charles Howard, Knud Merrild, Hilar Hiler, Elise Armitage and Patricia Fudger.

An "All-out" Modern exhibition at the Stendahl Art Galleries, 3006 Wilshire Boulevard, from August 4 until August 23, will feature the work of progressive California artists, including S. MacDonald Wright, Buckley MacGurrin, Lorser Feitelson, Lucien Labaudt, Dan Dickey, Grace Clements, Boris Deutsch, Palmer Schoppe and others.

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YOUTH AND MUSIC

CONTINUED FROM PAGE 17

regular intervals the voice of Brodetsky booms out, correcting errors, pleading or scolding or commanding, exhorting the players to greater efforts, sometimes with hope, sometimes with anger or despair. There is little time for praising a small achievement, for every little success gives birth to a vision of still greater possibilities. And as the Ensemble gains in strength and sureness and pliability, Brodetsky's demands increase. Sweat and toil and tears—with these is the Muse invoked, and from them come those almost miraculous performances at the Ebell.

Brodetsky's Chamber Music Ensemble is the evolution of an ideal. It was bred, of course, in discontent, discontent with the sound of chamber music originally composed for aristocratic audiences of fifty to a hundred listeners, now played in rooms big enough to accommodate today's larger democratic audiences. Brodetsky had heard enough and played enough in quartets to discover how difficult it was to project tone into a concert hall without sacrificing the chamber style.

Gathering his students around him, he began to augment the solo voices of the quartet. Now he has eight to each voice, thirty-two players in all; each group of eight sounds like one, all thirty-two like four—but with a sonority that could only have been dreamed of by composers whose ideas were often too big for the medium of the quartet.

The Ensemble gave its first performance in 1938, after more than a year of exacting rehearsals. Since that time some fifty to sixty young string players have passed through Brodetsky's hands. Many of them, but not all, have been his pupils. Of the present crop, ranging in age from the teens to the early twenties, some are professional musicians, performing or teaching. Some are college students, and others are in the business world as salesmen and private secretaries. What they all have in common is an almost unlimited capacity for hard work, unbounded enthusiasm and a real devotion to music. These they must have to gain admission to the group. What they acquire there is sound musicianship, invaluable experience and some of Brodetsky's passion for perfection.

All of this is his tribute to the Muse. It is no wonder that she sometimes deserts Carnegie Hall—and she does, if we can believe New York's critics—to spend an extra evening in the modest house in Los Angeles.

PROFESSIONAL

CONTINUED FROM PAGE 18

Liszt, von Bulow, Rubinstein—not the living one, Brahms, Busoni, stimulated in their successors the conviction that audiences must come to concerts like a congregation to the priest. Soon every performer assumed a vocation in the artistic priesthood. And because these men could incorporate in their memories a great fund of music and get it out again without noticeable distortion, this vicious necessity became the very center of the performing ritual. Violinists, then and now, were less impressed by the sanctified requirement and for the most part divided in two groups, showmen who demonstrated a fixed schedule of pieces, and chamber musicians who frankly read their music. Only recently has the generality of other musicians begun to make such a sacred fuss about itself. As for conductors . . .

Professional musicians, abusing themselves for the distinction, have made the name itself a term of abuse. In the old days a professional musician was either a hack or a creator: if he was a creator, he wrote music for himself and knew how to improvise. Written solo music was aimed at amateurs, for whom much of it was written. The distinction between amateur and professional was less apparent than that between the creator and the hack. Now that there are no more theater musicians, there are of course no more hacks. If today a good half of the professional musicians desperately battening on the public as virtuosi could find themselves decent jobs and make music as amateurs in classical jam-sessions, what good it might not do! If they will not give up their professional status, let them at least try to think and feel and make music like amateurs. Let them become musically literate and reasonably curious. What good that may not do!

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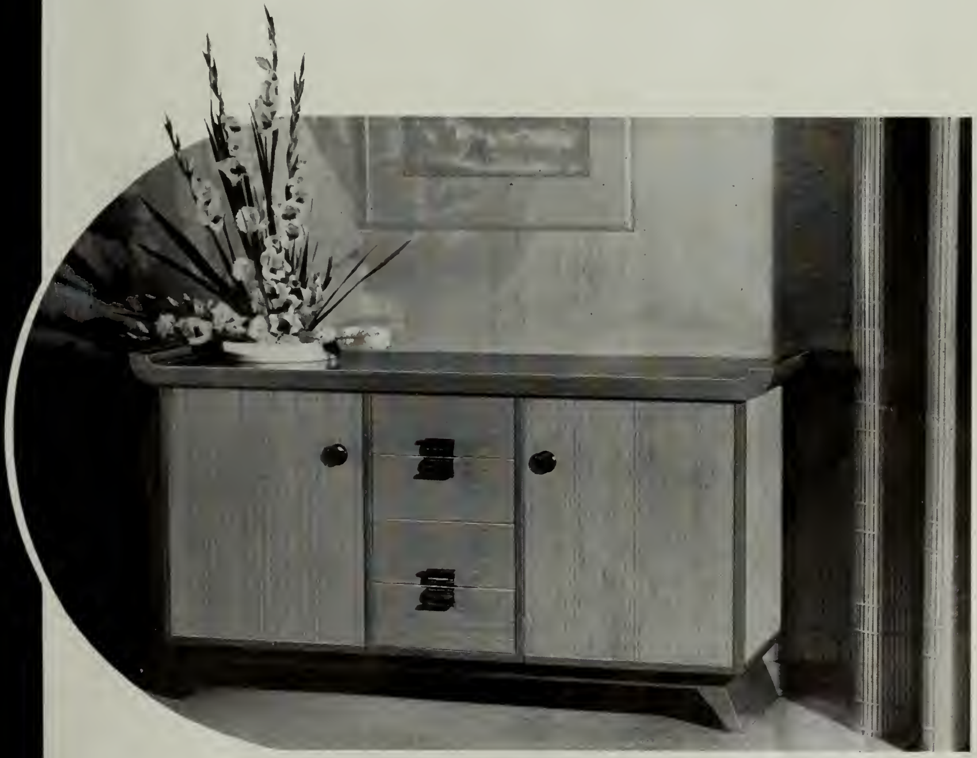

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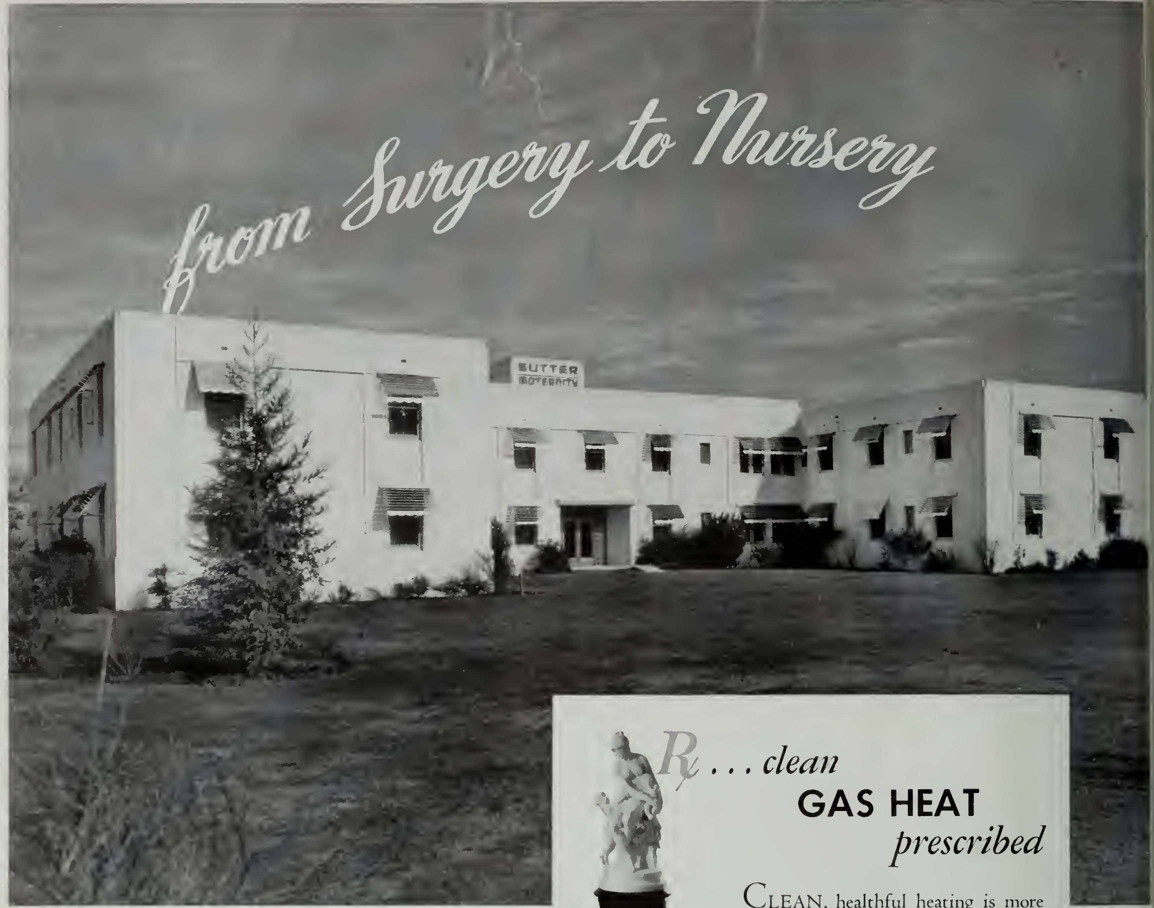

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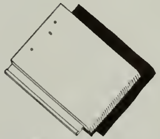

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ART

There is a theory that art is creation on an infantile level, the product of emotions which do not properly belong to the adulthood of a race. Certainly psychologists have gone a long way toward proving that the wellsprings of art are found in the vast storehouse of emotion which they call the subconscious, where emotional remnants are stored not only from the individual's beginnings but from the childhood of the species.

That this primitive emotion can be stifled, overlaid, and frustrated to the vanishing point by intellectual conceptions is certainly all too true. For this reason, whenever art reaches a point of extreme sophistication it is likely to turn back for refreshment to its primitive beginnings, hoping by using the outward forms to recapture the force of emotional conviction belonging to an earlier age.

This search for "unspoiled" emotion accounts in good measure for the modern appetite for "primitives," in which one must include the painters of the San Francisco Museum's present show entitled *They Taught Themselves.* Study material under the heading, *They Also Taught Themselves,* contains reproductions of Rousseau, inevitably, and of American Primitives; although in the case of the latter it should not be said that emotion alone dictated their production; they were a commercial product if there ever was one. Most of their charm lies in the ingenious way difficult problems of technique were ignored, and in design.

These are qualities met with also in the show of Self-Taught Artists. It is evident that the possession of "emotion" is not enough to make a work of art; one must also, self or school taught, have the ability to project that emotion in terms of painting.

It is interesting to see a device such as, for instance, paint built up plastically to produce instead of suggest form, used by both primitives and sophisticates. Artists of the modern school are apt to use it because the more usual modeling has become boring to them; the Self-Taughts build up form in paint because they can give the effect of modeling in no other way. This show has several startling examples.

In Max Hirshfield's *Tailor-Made Girl* the nose is modeled in white paint and protrudes from the canvas a good half inch; the white flowers in the precise bouquet, the tiny hands, the fullness of the "limbs" are modeled in varying depths, with an enameled smoothness; the girl's striped dress is rougher in texture, against a background reminiscent of ermine; she has hair apparently made of mink fur. All of Hirshfield's pictures suggest materials; he was once a maker of cloaks and suits.

Elsewhere there is a forest literally modeled in black paint. Eyes are plastic dots, rounded forms can generally be felt as well as seen. There is much involved allegory, as in the picture portraying the heart of ex-King Edward, complete with Wally Simpson, shadows, and the British Lion being ordered to depart by Love. There are several John Kanes.

The use of three-dimensional paint is again in the one-man show of Arshile Gorky, an evident admirer of Picasso. His canvases are large abstracts which assuredly preserve the feeling of decorating a flat surface; his paint textures are interesting, especially the whites; in one picture called *Nostaglia* the paint is a quarter of an inch thick,

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There is no doubt that in painting, the end justifies the means; but there is also a danger that the means may become the end.

Fernand Leger shows two large compositions, and a great number of sketches leading to their accomplishment. Here again is a modern painter of the school which looks to primitive art forms for inspiration. Leger's huge canvas of large-limbed figures with red and green parrots is a splendid mural conception, and the sketches are interesting, especially those in which he has studied, over and over, the peculiar floating motion of bodies in water.

Three young artists have a joint exhibition this month. Mary Dumas shows charming watercolor sketches, especially Berkeley Yacht Harbor. Dorothy Grover's abstractions are more successful than her two portraits. James McCray apparently paints a formula, beautifully blended backgrounds of grayed reddish purple shading to green, with angular black foregrounds and bright colored stylized figures.

A different style entirely is that of Mine Okubo, showing temperas in the Art Association gallery. Apparently the sophisticated refinements of Oriental art have influenced her greatly, but she has interpreted this influence in a modern manner. D. W. P.

The idea of an "All-out Modern" show is still a good one. The idea of the show by that name at the Stendahl Gallery was a fine one up until one got around to seeing the pictures. You would assume from the title that the walls were crowded with brand new work, fresh viewpoints, and experiments that hadn't yet been exposed to the public.

Instead of a fresh and vital group of paintings, one was brought down to earth with a bang on finding that a great deal of the work on exhibit had been seen around town for years and that the "modern look" to the show depended too strongly on a rehash of cubism and some later phases of Picasso.

Standing apart from the cubist finger exercises, jiggly color patterns, Picassoid colors and shapes, and post-surrealist diagrams, were such paintings as Lorser Feitelson's *Artist and Model*, which, despite being painted in 1920, had a freshness and a realization of picture form lacking in the familiar post-surrealist works. Dan Dickey's strongly painted seated figure, a good combination of character and design; Hazel McKinley's *Phantasia;* and the melancholy poetry of Marjorie Morse. Her *Portrait of Lorser* was a fine example of her ability to transpose thoughts to canvas and realize them in symbolic shapes and colors. Let's get together, boys and girls, we need a better modern show than this.

The American Contemporary Gallery followed the Gropper exhibit with a group show by some socially conscious New Yorkers.

Paintings by Mervin Jules, Philip Evergood, and David Burliuk comprise the show. Both Jules and Evergood are interested in portraying the life of the city: painting little shop keepers, laundresses, alleys, and back streets, and environment many painters avoid, because it isn't very pretty. There is, nevertheless, a good tradition for this subject.

Believing that there are plenty of painters and sculptors in Southern California who haven't been given an adequate opportunity to show work to the public, the American Contemporary Gallery, 530 North La Cienega Boulevard, inaugurates this month a competitive exhibit for artists who have never had a one-man show in Southern California. A jury headed by Roland McKinney of the Los Angeles Museum will choose one artist who will be given a one-man show at the American Contemporary Gallery. If there are any hidden gen-

(*Continued on page 43*)

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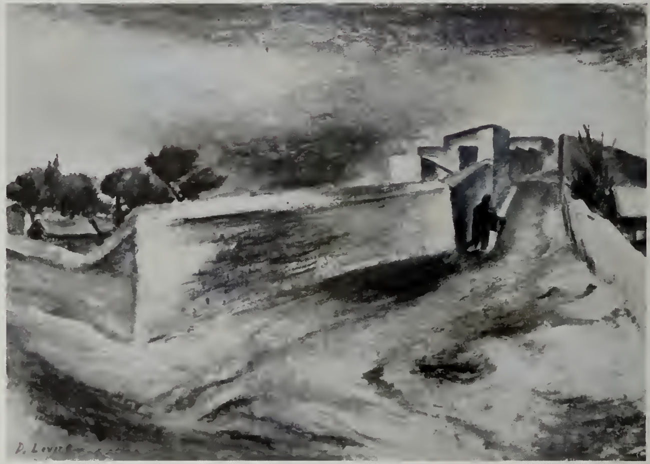

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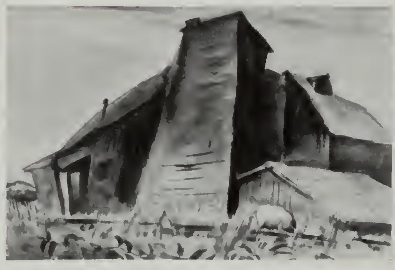
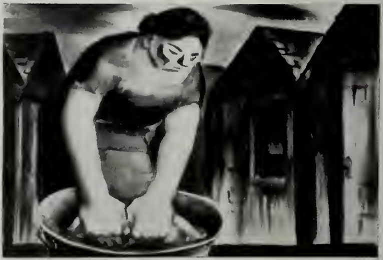


Paul Park



Frank Elliott

David Levine, a young California-born artist, is known for his technical ability, his subtly defined color and his simplification of form—a perception of the essence of the small and unpretentious, not so much from the objective viewpoint of art as from a rich sympathy and conviction of their value in the pattern of ever-day living.

He won his first recognition through his individual treatment of watercolor, but his recent works in oil and etching clearly indicate his strong ability as a draftsman as well.

After his recent return from a valuable year spent in Mexico, Levine won critical applause for work shown by him in a one-man exhibition at the Stendahl Galleries in Los Angeles.

Most of the work above was produced during his Mexican sojourn. His steadily increasing prestige has placed him among the more important young California painters.

He has been represented in both invitational and competition exhibitions throughout the West, the latest being the "West of of the Mississippi" show, recently held in Colorado Springs. He was a scholarship student in Los Angeles, and later spent a year of intensive study in New York. Levine is at present teaching privately.

alifornia arts and architecture

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THE COVER

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BOOKS

BERLIN DIARY, by William L. Shirer; Alfred A. Knopf ($3.00)—They are a sort of "Ring and the Book," these accounts by correspondents of the between-wars era in Europe. Angles of vision differ, but the story is the same: lethargy among the democratic peoples, witless double dealing among the democratic leaders; and between the two the spreading septicemia of Naziism.

William L. Shirer's *Berlin Diary*, written from day to day between 1934 and 1940, has a value all its own—also a quality of dramatic suspense—because its interpretation of events is not modified by hindsight.

He watched, with growing horror and bafflement, the spread of Nazi power in Germany, and beyond German borders. Certain incidents that he found amusing at the time would probably be written in wrath if he were setting them down in retrospect: the hoodwinking of the high-powered American business men who visited Germany during the Olympic Games, who saw exactly what Mr. Goebbels and Mr. Goering set up for them to see, and who returned home with the sturdy conviction that be-God this fellow Hitler, he *had* sumpm! Concentration camps? Nonsense. Hadn't they looked on Germany with their own eyes, and not seen a single camp? A few agitators and trouble makers, maybe; but concentration camps are what they had coming to them.

Or the incident of the Honorable Ham Fish, "who," Shirer writes on August 27, 1939, "seems to have been taken in completely by Ribbentrop . . . arrived (in Berlin) today and struck us very anxious to continue on his way." Mr. Fish, as all but the isolationists will remember, had just helped block repeal of the arms embargo, crying that the prospect of war in Europe was a figment of the imagination of war-mongers. One can grin, a bit sourly, at the picture of Mr. Fish flitting anxiously from the war that wasn't going to take place. "Joe Barnes and I observed him (Fish)," Shirer continues, "talking very seriously at lunch in the Adlon courtyard with Dr. Zallatt, a minor and unimportant official of the Foreign Office who is supposed to be in charge of American press matters here, but whom no American correspondent bothers with because he knows nothing. Later, after keeping the press corps waiting an hour, Fish emerged from lunch and in a grave tone said: 'Excuse me, gentlemen, for being late, but I have just been having a talk with an important official of the German government.' The boys suppressed their laughter with difficulty."

The question arises: if Shirer, and other correspondents, foresaw Europe's toboggan to hell, why didn't Europe's statesmen; and why didn't ours? Why wasn't Hitler stopped before he got started,

Shirer's answer—for Europe, at least—takes form as he follows—literally—the German plunge through Belgium and France. He visits conquered territory a few days behind the German army, while the advance on Paris is still in progress. He is bewildered by what he sees, and reluctant to accept the conclusion that is thrust upon him. After a few days he faces it; records it bluntly:

"FRANCE DID NOT FIGHT."

"D. B. in Paris (Shirer uses random initials to identify certain persons still in Europe and subject to reprisal), having seen the war from the other side, concludes that there was treachery in the French army from top to bottom. And from German and French sources alike I heard many stories of how the Communists had received their orders from their party not to fight, and didn't."

He continues with the picture: Naziism at the top, Communism at the bottom. Between the two, the great body of democracy was sold out, as it had been sold out in Germany.

Shirer traveled over the roads the Germans had followed into France: roads subject to artillery fire, but showing no marks of it. Artillery guns that could have rendered roads impassable were not planted. Bridges were left open, especially over the Meuse. Railroads, which the Germans didn't use, were blown up. Roads, which the Germans used exclusively, were not even mined. A German officer told Shirer: "French tanks in some ways were superior to ours. They had heavier armor. And at times—for a few hours, say—the French tank corps fought bravely and well. But soon we got a definite feeling that their heart wasn't in it. When we learned that, and acted on the belief it was all over."

(Continued on page 43)

THEATER

The summer season of the twenty-fourth year of production at the Pasadena Playhouse ended last month. In that time the organization has progressed from the point where its solvency depended upon a five dollar bill in the boxoffice to its present half million dollar-plus splendor.

In that time, too, the Playhouse has presented more than a thousand plays ranging from the complete dramatic works of Shakespeare to Broadway's latest hit. New plays by known and unknown authors have had their introduction to the theatrical world here. Actors, both students desiring experience and a doorway to fame, and professionals returning to rediscover briefly the intimacy of audience contact and warmth of applause have contributed to the *lived in* atmosphere of the theater. Audiences, once a hardy group of loyal friends willing to brave the draftiest loft now number every theater conscious individual in the community.

A new season starts September 29 with Samson Raphaelson's *Skylark.* This column will look forward to it and to the productions that follow. We look forward to seeing students trying their wings alongside returning veterans like Victory Jory, Onslow Stevens, Robert Preston, Gloria Stuart, and a host of others. We appreciate that these two groups can play alongside with butcher, baker, dentist and homemaker only in a community theater.

A marked contrast to the community theater but also embodying all that is good in entertainment aspirations is the Selznick Company which operates for the season at the Lobero Theater in Santa Barbara. The management, headed by John Houseman and Alfred de Liagre frankly admit they aim to make Lobero the birthplace of important contributions to the American Theater. Thus new plays that meet with sufficient audience approval will be taken North and then East. Older plays that have long since proven their right to a permanent place in dramatic literature will also be presented.

Inaugurating the Selznick Company's first season was O'Neill's Pulitzer Prize winner *Anna Christie.* Starring Ingrid Bergman and directed by John Houseman, the production proved conclusively the play's right to a place among the classics of playwriting. Miss Bergman gave a sensitive performance of the world-weary young Scandinavian, while Damian O'Flynn certainly lived up to his name in his portrayal of the inflammable Irish sailor. J. Edward Bromberg added to his screen reputation for fine characterizations as did the entire cast. Only Jessie Busley suffered by comparison to past performances of the Marthy Owen role. Despite the fact that her acting was much more than adequate our memory of the Marie Dressler interpretation of the part kept this department from judging Miss Busley with an unbiased eye. William Cameron Menzies' sets housed the mood of the O'Neill story with an unforgettable realism.

Opening September ninth at the Lobero Theater is Shaw's *Devil's Disciple,* with Janet Gaynor, Cedric Hardwicke and Alan Marshall. John Houseman directs.

Opening too late for review was *Fun for the Money* at the Hollywood Playhouse.

The Biltmore Theater will see Ethel Waters fulfill demands for her revival of *Mamba's Daughters.*

The Male Animal, with Otto Kruger in the role co-author Elliot Nugent made famous on Broadway, opens September 15 for a limited run, after which it will probably go north. SYLVAN PASTERNAK.

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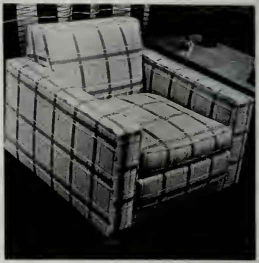

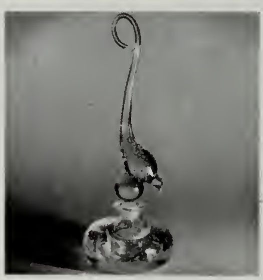

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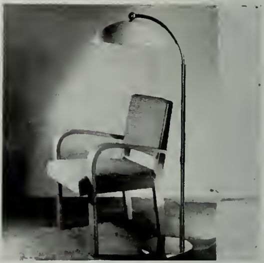

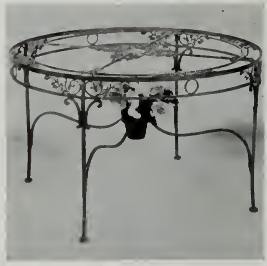

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MUSIC

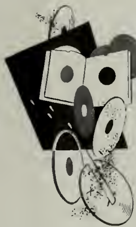
AN EARFUL OF LARGE SYMPHONIES

Some of us like to go for those old boys and some of us like to go for what is called momentarily the moderns. Some of us are classic specialists; some find in one composer sufficient delight; some prefer whatever is unusual or unknown.

Nowadays it's easier than it was even ten years back to develop a truly catholic interest. A multitude of large works the performance of which ten years ago was a very special matter are now generally available in excellent recordings. One period in particular, the late nineteenth and very early twentieth century, is beginning to open up its music for us: Bruckner, Mahler, the larger Strauss. Through knowledge of their music the transition from romanticism to Schoenberg is made easier, understandable, necessary.

Eugene Ormandy has had a good deal to do with this. Three of his recordings out of this period are worth consideration. The first is the Mahler *Second Symphony*, orchestra, solo voices, and chorus, on a kind of transcendental ground-plan. Unfortunately, this recording was not made under the best of circumstances and lacks the real power as well as the vast tonal range of the symphony, as we heard it when Klemperer first played it here for us. (It's about time some of us acknowledged our real debt to Klemperer: he gave us this symphony as it should be played; he gave us the *Song of Earth;* he gave us the *St. John Passion* with Bach's own sufficiency of flutes.)

The second is Bruckner's *Seventh Symphony*, a fine intelligible performance. Themes out of this symphony stay with you, but the whole is far from our taste. The classic relationship of fast to slow, the accustomed rhythmic structure of the classic symphony, was lost during this period. These composers had grown by the discovery of late Beethoven, but they lacked the long structural apprenticeship which led up to that. Their pace usually runs between an *adagio* and an *andante*, in a *piano* dynamic with *fortissimo* outbursts. Some of their work, for instance Bruckner's *Eighth Symphony*, seems to lack elementary significance. Some of it, like Mahler's *Eighth Symphony* (the *Symphony of a Thousand*, so called because of the number of required participants), seems just overgrown, like a creative fungus. Schoenberg in his two *Kammersymphonies* produces a richer variety, an equal or even superior quality and volume of tone with only 17 instruments.



Beethoven's *Ninth Symphony*, with its choral movement, lay above these composers like a critical Jupiter armed with conscientious thunderbolts. Brahms, like a sensible burgher, took what he wanted and went about his business, after he had made up his mind to it. Sibelius appears to be waiting for death to release his eighth and ninth, if a ninth really exists. Liszt faced the issue directly in his *Faust Symphony*, recorded by the Paris Symphony, with Selmar Meyrowitz. In this, as in his piano Sonata, also directly learned from Beethoven, he made a distinctive and powerful, if decadent, formal advance. Dvorak's *Ninth* became his *Fifth* (the New World).

Bruckner's *Eighth* is like a vast prelude to something which will never come off. But unexpectedly it did come off: in the two finished movements of his incomplete *Ninth Symphony* he rises to a level with Beethoven. As never before, and then only, he discovered his creative reason for existence. This symphony should be shared by lovers.

Comparison of composers must include not only quality but range. Both Bruckner and Mahler may be thought to have equaled the quality of Beethoven's *Ninth;* they lacked the range which could also produce Beethoven's *Eighth.*

I have not heard Mahler's *Ninth Symphony*. But the ninth of his symphonies in actual order of composition is the *Song of Earth* for solo voice and orchestra, which he appears to have considered not a symphony. This tragically felt and luminous song cycle, as recorded by Walter, Thorborg, and Kullman with the Vienna Philharmonic —how far those days are now, and how prophetic of what we know in this music! This is among the recordings everyone should know and many should have to live with. All-embracing sadness, in itself shared and consolation.

PETER YATES.

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Notes in Passing

- Roland McKinney's Regional Planning Show will soon be open to the public at the Los Angeles Museum. The preliminaries are all completed and we understand that construction already has been started on some of the rooms. From where we are sitting we think that this is likely to be one of the most exciting exhibitions of Mr. McKinney's exciting career as director of the museum. In times like these it is pretty heartening to find people who are deeply concerned with the pressing problems of community living. This region, and the conditions of life we impose upon it and ourselves, inevitably becomes the criteria on which we are to be judged as liberal and democratic human beings. It is the cooperative effort of people in communities and regions and nations that set up the standards of life for which most of the rest of the world is now fighting to win and maintain. It seems, therefore, of vital importance that the people are going to be given an opportunity to see and judge what they can do now and what they can have in the future by careful planning within the region in which they live.

- A former student and protegé of Charles Eames, wanting to please teacher and add to the gaiety of nations cooked up a neat little tinker-toy that whiled away most of our last Sunday afternoon. It was, believe it or not, a one-fly power airplane designed to within an inch of its life.

Procedure: Catch fly (preferably noisy and belligerent); place fly in ice box till properly cooled off; then remove gingerly between thumb and forefinger and without more ado glue his behind to a spot marked "x" on the airplane. Then, holding everyone's breath in one hand and the infernal machine in the other, let go and see what happens.

We all felt a little like the pioneers at Kitty Hawk, and of course no one really believed it would work. But the moment arrived and the flying machine tore around the room doing dips and nips and Immelmann turns like a crazy thing. Next time we are going to turn it into a tri-motored job and see what happens. *Note to the S.P.C.A.:* The fly loved it!

- Ray Scott's *Kukan* is a documentary film that tells the story of a road. Not a very good road when compared to the carefully streamlined highways that carry us to our work and to our pleasure in this part of the world. But it is perhaps the most famous road on earth and surely one of the greatest. Throughout its long, tortuous passage over some of the wildest and weirdest of mountains it sings a great song of courage and sacrifice and human dignity.

The Burma Road.

One has read of it in the news dispatches, heard of the battles and the bombings and the diplomatic tricks that have hovered over it for the last few years. But it has remained a rather romantic name in the minds of the public with a little of the flavor of a motion picture title.

The Burma Road—lifeline of a struggling nation.

As Scott's camera begins its long journey north, one is a little annoyed and worried that it might all turn out to be another Burton Holmes' travelogue. Mr. Scott talks a bit too much and dallies with the trivial like an old hack story teller who underestimates his listeners.

But quite suddenly the whole thing begins to come alive all by itself. A few bare facts are stated and one begins to realize that this long, dusty, winding road, struggling insanely up and over the mountain terrain was literally built little piece by little piece with the blood and the sweat of thousands of human beings driven by the frenzy of desperation.

With no road building machinery to be had, no mechanical short-cuts possible, every torturous foot was pushed foreward by hand labor, an unbelievable feat of human endurance and patience and pure power of will. Little groups of Chinese workers sit pounding stones into gravel that will make a surface for the trucks that will bring the desperately needed supplies of food and amunition to the struggling government at Chunking.

It is hard to say how a motion picture of a highway can convince anyone that a miracle has been performed, but some strange magic that comes from the faces of the people and out of the dust of the earth itself makes one realize that here human beings have done a great, a magnificent thing. In the service of a bitter struggle for justice and decency in the world.

Arriving at Chunking Scott shows us the busy heart of the Chinese republic. He shows us the people, the workers, all creating anew the greatness of Chinese civilization, the little people struggling with not much more than their bare hands to forge the weapons of defiance, to give strength to the struggle against the whole machinery of ruthless destruction.

Chunking is a city built upon the banks of a river. It is the center and the meeting place of all China's amazing war effort. Its factories digesting the vital materials which have come over the Burma Road produce the slow, small stream of weapons with which the people fight off the ruthless Japanese. Naturally, it is the target of the enemy's fiercest air attacks, and it is during one of these bombardments that Scott has succeeded in getting one of his most remarkable pictures.

At the first alarm a great lantern is raised so that the city might know of the impending danger. Two lanterns mean that the raiders are only a few hours away. The third and last announces that hell is about to be released on the city's head.

At the first warning people slowly gather together their little possessions and walk wearily toward the shelters which are great, stifling caves in the side of a hill. These airless holes are the only protection which thousands of human beings can find against the bombs.

At the second lantern there is more hurrying, which develops into a rush of humanity crowding the last available shelters. Some of the people go to the boats on the river, which will try to take them to the opposite bank for safety.

Scott's camera is now across the river and the city lies still and waiting. Then we see the attacking planes like silver knives in the blue sky. And then we hear the crash of the first bomb.

A plume of smoke rises into the still air and hangs absolutely immovable. As the following crashing explosions shriek in one's ears, soon a forest of smoke pillars stand rigidly over the city. In the midst of the unholy racket the sirens begin to wail and we are shown whole sections in the struggling city being consumed by raging fire. Dim figures are seen running against the flashing curtain of flames, and then one realizes with horror that hundreds of people are milling about in the midst of this devastation carrying buckets of water. Little people with pitiful little buckets trying to put out this raging holocaust of insanity and blind hate that has been released upon them.

A great many people should see Burma Road. Perhaps the sight of other human beings standing up against such a terrific and senseless destruction would bring the furious, raging tears of protest to their eyes as it did to ours.

People can be told about death and destruction and the fury and the agony of war, but seeing it is another matter, and watching the heart-breaking bravery of little people fighting against it makes one acutely aware of the fact that whatever is the matter with the world is as much our concern as it is anyone elses.

A French editor speaks for the artists and intellectuals forced into exile by the darkness that has come over one of the world's great cultures

FUGITIVES INTO DREAMLAND

by Pierre Lazareff

SEVERAL years ago, when I was head of the editorial department of *Paris Soir* in Paris, three outstanding reporters—three of those wandering knights who are always on the job when something happens in the world—found themselves reunited around the same table.

The first started out by saying: "I was present at a tornado in China . . ."

And the two others exclaimed: "Oh, no, old man! . . . That does not interest us! We have seen much better than that. A cyclone in the Caribbean Sea, the eruption of Mount Vesuvius!"

The first reporter said no more. The second took advantage of the lull to say: "I have interviewed Hitler, Mussolini, Stalin, Roosevelt, Chang-Kai-Shek . . ."

And the two others then exclaimed: "Oh, no, old man. That's not interesting! Why, *we* have interviewed Clemenceau, Einstein, Freud, Al Capone, d'Annunzio!"

Finally, the third began to say: "I just returned from Hollywood."

And the two others put their elbows on the table and silently listened to him with their mouths wide open.

To all the best-informed Frenchmen, as well as to all Europeans, Hollywood seemed more than a *mirage* city, a city of legends. Hollywood was the *creating* place for *all* the mirages and for *all* the legends of the world. For isn't it in Hollywood that Sheherazade nowadays tells the story of *The Thousand and One Nights?*

I was consequently deeply moved when, getting out of the plane, I set foot on the soil of Burbank. I, too, was in Hollywood! Naturally, I was well aware that it would take several years before I could make my friends in France marvel at the wonderful stories I would bring back with me. Anyway, I was entering *Dreamland* with my eyes wide open.

To the friend who came to meet me with his car I said right away: "Show me Hollywood!"

We drove for a long time along shady wide avenues, covered with flowers and dotted with charming cottages. From time to time my friend would point out:

"This is Los Angeles . . . There is Beverly Hills . . . That's Bel-Air . . . This is Westwood . . .

"But," I said, "Hollywood—where is Hollywood?"

"Here are some studios," said my friend, "but I'd like to point out that these studios are no longer used to shoot moving pictures. The most modern studios are no longer in Hollywood proper."

But those cold facts made no difference to me! I wanted to see the *Hollywood* studios and I saw them. They had been turned into old deserted sheds, half of them changed into bowling places or laundries, and even into garbage yards! But in their forsaken spaces, covered with weeds, old sets appeared here and there which had survived the ravages of time. And suddenly I recognized the set of one of the scenes of *The Four Horsemen of the Apocalypse.* Immediately the set seemed filled with ghosts, these same ghosts that haunted my youth! First, the ghost of Rudolph Valentino, then of Max Linder, of Douglas, of the Mack Sennett bathing beauties . . . I felt both gloomy and happy. I was really in Hollywood . . .

Since then I have realized that Hollywood was not at all like that, or rather, that Hollywood was not only just that!

For a phenomenon took place. The fury of a wicked man has, for awhile, returned a large part of the world to barbarism, and most of the thinkers and the artists who wanted and succeeded in saving with their skin a part of civilization came as if drawn by a magnet to Hollywood. In the midst of this upheaval they wanted to find a reason for hope against death by living once again the happy scenes of their childhood; or to find a reason of hope against reality by living in the city of "make-believe."

In California, as well as in the other states of the Union, these intellectuals and artists received from their American colleagues a hearty, unforgettable welcome. They have not been greeted as foreigners. To receive them, the family circle was enlarged. Thus they feel somewhat at home since that privilege was granted them. But you can rest assured that they have at the same time willingly accepted the duties dictated by such an hospitality. If tomorrow the family which welcomes them were threatened and had to defend itself, they would begin to fight again, and this time at the side of their American friends.

Right now they are happy to be able to bring to the American community the gift of their genius, of their talent, their personality, and their efforts.

We who come from France, the country which for so long has been proud, and rightly so, to be the haven and the meeting place of the great minds of the world . . . we, the French people, know the substance brought to us by these great intellectual and artistic tides. Having been able to understand its importance, we knew how to profit by these advantages.

Today, for a time which we all hope will be of short duration, darkness has fallen on poor France. The invader, like all gangsters, feels at ease only in the dark. Germany, Austria, Italy, countries which were so rich in writers, philosophers, musicians, and painters, up to the advent of Hitler and Mussolini, no longer have anything but pen and brush officials. Who can give us a name, a single name of a real writer, of a talented artist, produced in the Nazi or Fascist regime? Consequently, they are always

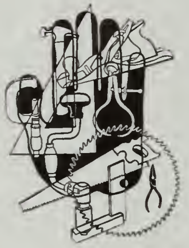
(Continued on page 42)

Opposite: Mother and Child, a Pre-Columbian figure from the collection of Stendahl Galleries, Los Angeles

Photograph by Ralph Samuels

DESIGN TODAY

presents the same problem as it always has. The need has changed but the equipment necessary to solve the problem is still the same. The designer should be capable of forming in his own mind a clearer conception of the NEED he is to fill and he should possess a vocabulary of facts regarding materials and techniques adequate enough to enable him to fill the need appropriately and with feeling. It seems obvious that he should possess these facilities and yet the classic training, which many claim deals with the fundamentals and common denominators in creating art, often forces upon the young designer a system of sterile formula, or makes him so conscious of self-expression that he ignores completely the help he can get from physical and natural law.



The first step in design, that of determining the need, is a very hazardous undertaking. It is not simple, even the most sincere can easily confuse actual need with the traditional idea of need and be led off on a hopeless tangent. To face this problem in the complex world of today, we find young designers preparing themselves, not with involved theories, but with all the understanding, facts, and experience that they can obtain. In the manual experience of work, they develop an attitude of feeling as well as proficiency. From tools they learn vital lessons in "fitness to need," balance, and relation of form to the human scale. They discover that the work done with a tool is only as orderly as their attitude while using it. Working with the healthy discipline of economy, in materials and forms, they develop a natural feeling for the appropriate.

It is possible for them while working and designing in a limited variety of materials and media to develop a "habit of approach" that can be applied to virtually any creative work. They may so prepare themselves that they can approach any problem with the least possible loss of energy no matter how new to them its requirements or materials. They will intelligently determine the need, and then fill that need inventively and appropriately.

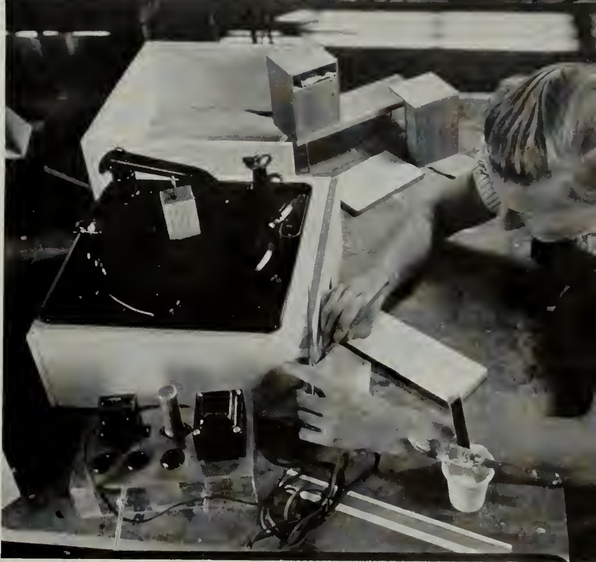
In the airplane one feels strongly the appropriateness of its streamed lines and they seem healthy and good. This effect is very different from that of the streamlined vacuum cleaner or inkwell where the designer has fallen into a habit of form and has the mistaken idea that it would be good to streamline everything. People instinctively recognize the goodness in a sailboat, an axe, an airplane or a huge dam and, consciously or unconsciously, get from them a feeling of esthetic satisfaction. The modern designer tries to refine his work until it contains as much of that goodness as possible. In his case it is mostly a conscious effort but the goal is still the same form of goodness that all people sense intuitively to some degree. In it there is no room for pretense or snobbery or for value results by the costliness of materials used. Certainly the future cannot be considered hopeless as long as designers continue to honor the accomplishment of producing a very inexpensive article that can serve well and bring pleasure to a million housewives.

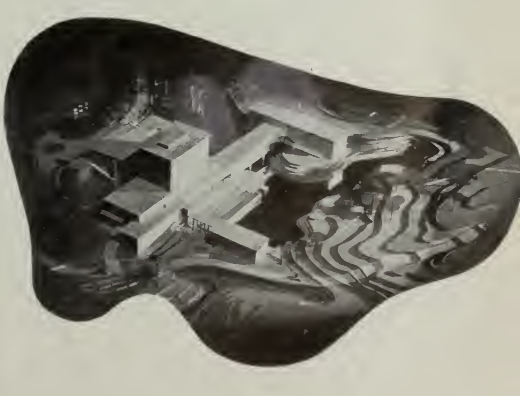
Determining the character of support needed by the body — the first step in designing a chair

Photographs Courtesy Cranbrook Academy of Art

by Charles Eames

• Charles Eames has come to California from the Cranbrook Academy of Art, where for the last three years he has worked with Eliel Saarinen and headed the design department of the academy. Mr. Eames, in partnership with Eero Saarinen, won the A and B categories in the Museum of Modern Art industrial design competition of last year. An exhibition of these prize winning designs will open at the Museum of Modern Art in New York this month.





Free, imaginative, and creative children

"LIFE is filled with fear. Mutual hatreds eat out the soul of man. Only give the children time to develop freely and, free and alert, they will light up life both from within and without, with the exquisite young fire of their proud souls and the great beauty of their eternal activities.

The future lies in our children.

Children are a work of art in themselves, and true teachers feel it their destiny to develop children in harmony with the living process of self-expression.

Let a child manifest himself—his personal truth of life in all creative activities. In working they learn to master their medium. With the little ones, free expression is their natural gesture. Life has not hurt them and they have not built up resistances. Unavoidably, however, children have to face the complexities of present-day living and many react by boisterousness and aggressiveness or by shyness and reticence. Both to attract attention. All are in need of love and affection, for they are insecure. What can be done?

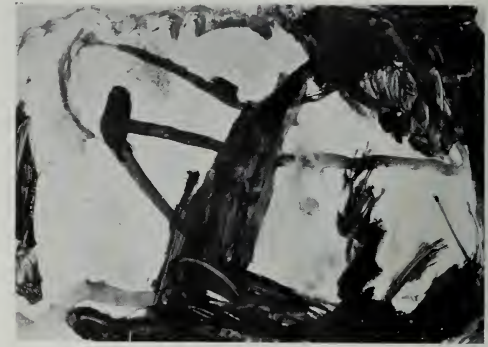
Make the boisterous child with tantrums feel that whatever he does, *you* believe in him. *You* know he has a "golden heart." If you really believe this—see what happens.

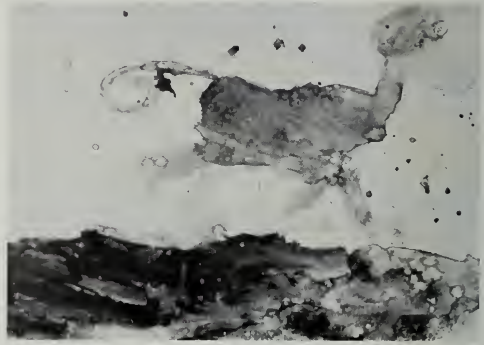
With a shy child encourage him. Courage is contagious and you will see him blossom and he will see in the expressing of himself that what he does is true and, therefore, beautiful—is it not so?

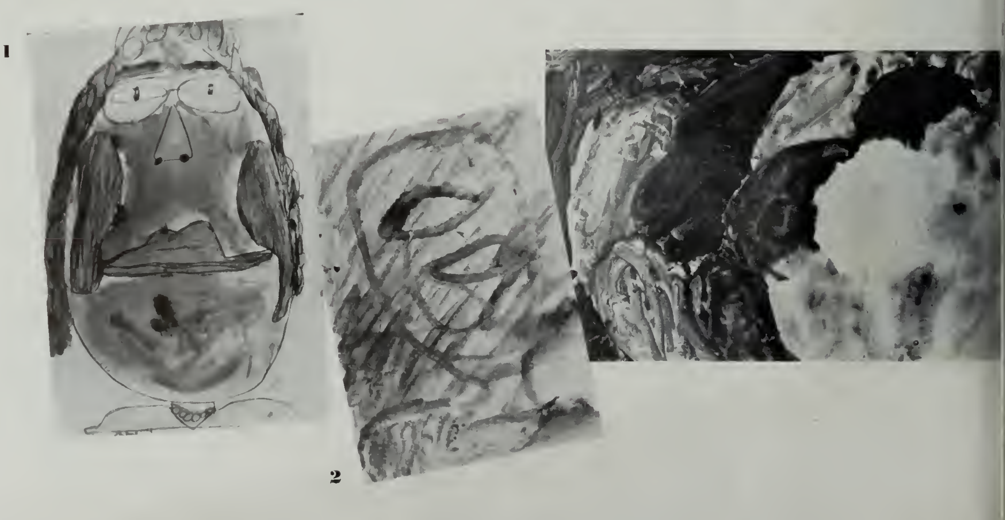
Whether or not any of these children will ever become artists is not a question for us. We can leave that trustfully to life itself. Let us build up their rich natures. They will give the treasure of culture for future generations.

Most of us, as adults, have forgotten the creative child in us and we are therefore only half living or destructively living. If, however, we become aware of this fact, a constructive way of life is open to all of us in the process of creative awareness, expression, and growth."

- Madame Galka E. Scheyer, an Oxford graduate, is an internationally known psychologist. She was elected by Columbia University as the American delegate to the International Congress of Art in Prague. From there her children's work was chosen by the American Federation of Art in Washington, D. C., for circuit. Herself an artist, she is the European representative of the Oakland Museum, Oakland, California, and is the American representative of the Blue Four. She is now holding children's classes at the University Training School, Westwood, and adult classes in Hollywood. In California, the work of her pupils has been shown in the Los Angeles and San Francisco Museums of Art.


MARGERIE AGE THREE. "IN THE WOODS"


CYNTHIA AGE TEN. "THE DINOSAUR IS HURRYING HOME BECAUSE IT IS RAINING"



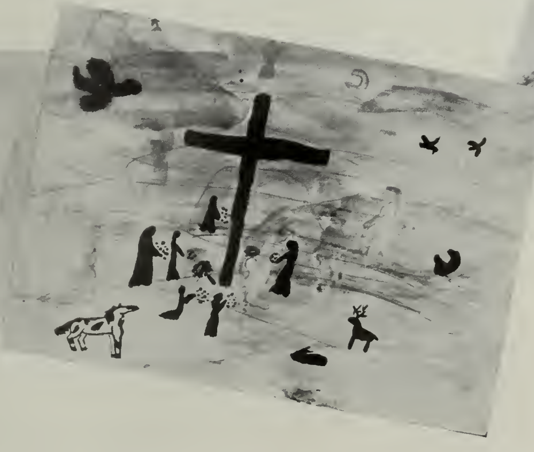
These are not titles but the spontaneous utterances of the children while painting

1. Dorothy age seven. "My aunt is sour-looking most of the time." The girl's mother had come to ask for advice about the relationship of her sister and her child. It seemed the aunt was constantly discouraging the child, especially in her painting. So on the next occasion portraits of father, mother, aunt were suggested. **2.** Joel age eight. "This is the way I feel sad, sad, sad. She doesn't want to sit by me." Joel, usually showing off as a "tough" football player, is really a very sensitive boy. In the painting he expresses his sadness in a face without a face, just by tying up two empty eyes with a line. Through this reduced expression of the face there is the suggested vast space of a landscape in which is written his sadness. Only the essential of the eyes somewhere in loneliness translate what he feels. **3.** Joan age five. "The light swings into the dark." Without objects the child expresses a complete mood with soft richly condensed colors and shapes. This is a painting where color is the only language. **4.** Joan age nine. "I don't want to be loved. I can't want to be anything. I am not supposed to talk about myself." When Joan was six she painted spots and lines as "the mists in the heavens . . . night and morning is spreading," etc. At the age of eight, human trouble began in her life. "I wish I were magic. If I were magic I would get it over with." At nine when she was left in the hands of strangers, she painted pictures of the above type whispering to herself. Through painting her griefs, she will outgrow them more easily. **5.** Joan age ten. "The man died and all the animals mourn him. His pet horse, his darling dog, the deer from the woods and the squirrel from the fields, all mourn him. His wife felt lonely and died, too . . . see their two spirits." This is Joan's conception of death. Human and animal figures are in movement around the static cross. **6.** Timmy age eleven. **7.** Clemence age four. "When I am five I am a man and when I come to this painting class I am a man." A delicate boy of four whose painting had been hitherto lyrical and shy, in winning confidence in himself for the first time, swept vigorously energetic colors, all over the page. The next time, he painted a flat, pale page, saying: "This is a pale one for me. I am not going to be a man when I am five, I must be twenty-one." Some adult had explained matters to him and he regressed to babyhood. He was assured that when he was five he *would* be a man and could come to the painting class as a man. Clemence said nothing for a while, painted eagerly and beautifully, speaking incessantly: "I am making a man. I am making a moon. Everybody is to be happy." A poetic but rather reticent child socially, in his assertion and joy he included all the others for the first time. **8.** Steve age ten. "He has a cold. I won't have a cold next Friday when we have a painting class." There is often an impulse in children to overcome illness when matters vital to them are concerned.

8

7

6



5

Photographs by Ralph Samuels

Q. What does V and W stand for?
A. V stands for VOSKOVEC, W stands for WERICH
Q. Why do they call themselves V and W?
A. They didn't start calling themselves V and W; their audiences did
Q. Where?
A. In Prague, Czechoslovakia, where for twelve years V and W ran their own theater
Q. Why did they come to America?
A. Their plays were never nice to Hitler and Hitler wasn't nice to them when he occupied their theater
Q. Have they appeared on the radio?
A. Yes, they have and they still do. They are making records of their programs for the British Broadcasting Corporation which are being broadcast daily from London to Czechoslovakia
Q. Do they like to perform on a bare stage without a supporting cast, props, scenery, corps de ballet and a forty piece swing orchestra?
A. No

AMERICA "A" AND "B"

by V and W

• The average European knows much more about America than an average American usually thinks he does. The average European goes to movies, mostly to American movies. As a matter of fact, it seems to be a rule that Europeans prefer American movies, while Americans often are crazy about European movies. Both continents are sending the cream of their film crops to each other, leaving the junk for domestic consumption. The result is that mutual cinema admiration.

You cannot blame the average European admirer of American movies for forming his opinion about America according to what he sees on the screen. He has enjoyed miles of celluloid American love and life stories, and consequently he's no greenhorn. He knows that the United States are inhabited mostly by happy couples of glamour boys and glamour girls. He knows that besides being physically perfect, these young people usually display a spotless character as well. Middle-aged Americans appear to the European movie goer divided into two categories: the good ones are G-men, the naughty ones racketeers or fifth columnists. As far as the old folks of America are concerned, the European knows that all of them have snow-white hair, are soft-hearted, retired and secure in their own cozy little houses. All American children are cute, the little boys are freckled, the little girls are curly; and every single one of them knows how to do something unusual; they're either tap dancers or trombone players; in any case, they all go early to bed.

This approximates the picture of America which an average European gets from American movies. There are of course no limits to the curiosity of those who are above the average. An inveterate movie goer can even visualize the faces of the people of the American continent. The American moving picture industry displays before the eyes of Europe a sort of an anthropological map of Northern America. This map shows that the East is inhabited partly by the melodrama type, partly by the sophisticated comedy type. In the penthouses of Manhattan live Melvyn Douglases and Herbert Marshalls who spend their time weaving the fragile cobwebs of their cocktail adventures with Carole Lombards and Rosalind Russells.

Penthouses don't suit so well the melodrama type. The melodrama type feels much more comfortable with boat sirens in the fog of the East River. The wet pavement, the shadows of the elevated, the smoke of the beer joints near the piers of lower Manhattan, that's the right setting for a population of the Spencer Tracy, James Cagney, Ida Lupino, Sylvia Sydney type.

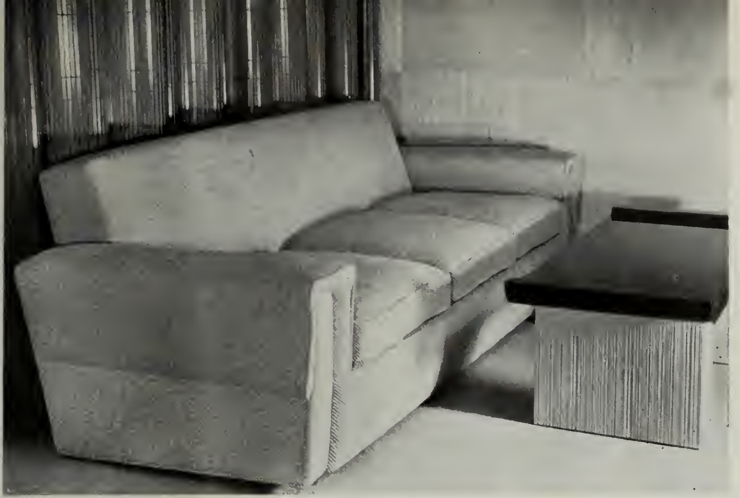
But the European movie goer knows very well that New York is not America. He is positive that if he started inland, when he reached New Jersey or Pennsylvania he would bump into earthy Walter Hustons, he would admire huge estates of pony-riding and golf-playing Katherine Hepburns and Robert Youngs. The nearer he would approach the small towns of the Middle West, the thicker would grow the crowd of Lewis Stones, smilingly watching the little troubles of their Mickey Rooneys and Judy Garlands.

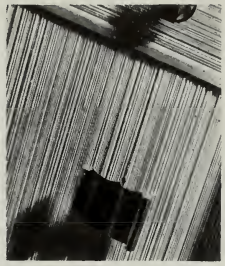
Our traveler would make a detour around the Windy City, where gangs of Edward G. Robinsons and George Rafts let their tommy guns bark at gangs of Humphrey Bogarts. Instead, he would rather proceed farther west, where from Wyoming down to Arizona he would be meeting the soft-singing Gene Autreys, these new varieties of the old Harry Careys, Bill Harts and Tom Mixes.

Of course, he wouldn't dare to climb the Rockies, for he knows darn well that up there, where the owl howls and the wind whistles, there is a sinister ruin through which staggers the mad doctor Boris Karloff, next door to the vampire Bela Lugosi.

The film map further tells us that the Old South, home and haven of all Rochesters, is wisely ruled by irritable but soft-hearted colonels of the Lionel Barrymore type to be inherited by their granddaughters Shirley Temples, and south of the bor-

(Continued on page 43)





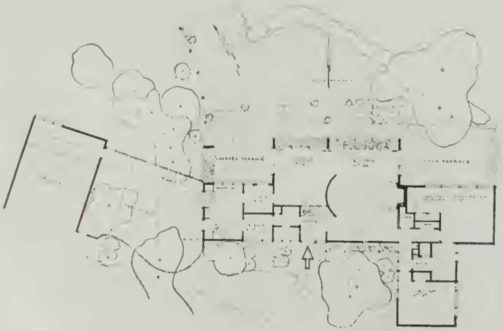
The textured wood utilizes the play of light and shadow at juxtaposition of the surfaces

Ralph Samuels

New furniture designs

PAUL T. FRANKL, designer, and David Saltman, pioneer Los Angeles manufacturer of modern furniture, have combined to create a new line of furniture of good design, simple form, and good workmanship. The pieces in the new line received much favorable recognition at the recent furniture markets in Los Angeles and San Francisco. It includes living, dining, and bedroom suites. The line is both American and modern in conception, with an essence of beauty reminiscent of the Far East. It derives its character from the material from which it is made—combed wood, a new type of plywood with deep, irregular grooves cut into its surface through a patented process. This brings a new wood texture which subtly but forcefully complements the excellence and simplicity of its design. Combed wood has a texture of its own, different from that achieved by sandblasting, steelbrushing, or other processes.

Nyholm



SMALL HOUSE

Walnut Creek Residence

John Ekin Dinwiddie, Architect

Garrett Eckbo, Landscape Architect

• The house was built on a slight knoll overlooking thirteen acres of field with a panoramic view of Mount Diablo to the east. A giant oak with a spread of eighty feet grows slightly to one side of the knoll and accents the beauty of the site.

The plan combines openness with privacy and all areas have privacy from the entry. Entry, living and dining spaces are separated by a glass screen and curved wall.

The northeast screened terrace off the dining space and pantry is for use in summer, while the open south terrace is for use in winter.

Cedar siding has been used on the exterior and has been stained a gray gold. The trim is oyster white with sash and mullions of olive green. The front door is lime yellow. The interior living walls are soft blue and the curved wall is a gray-tan.

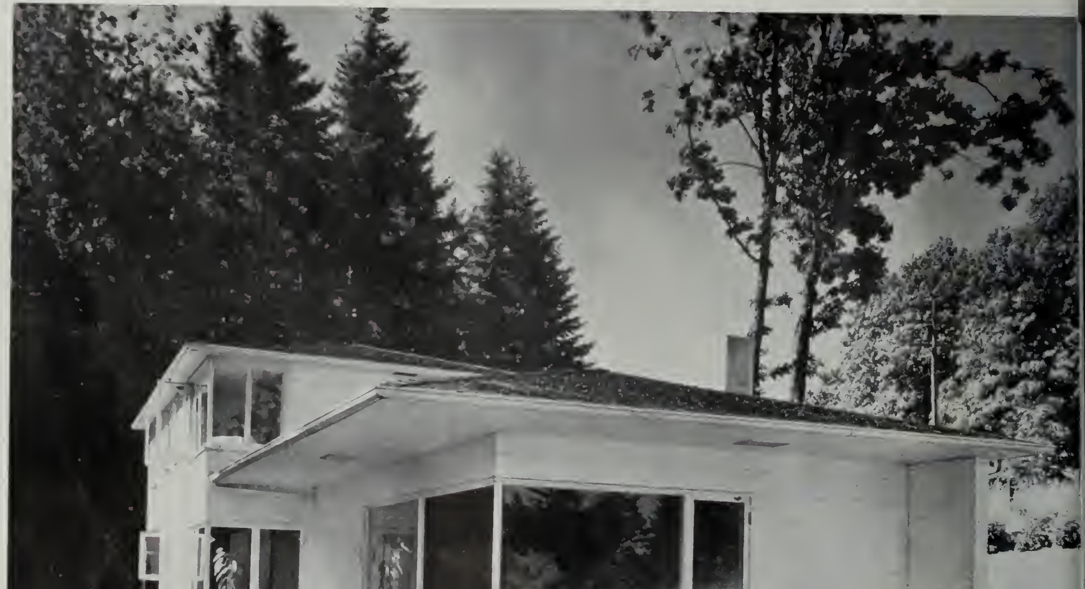
Preliminary plans and final drawings were carefully studied with the landscape architect in order to closely integrate the indoor and outdoor spaces.

THE LIVING AREA IS EXTENDED TO THE OUTDOORS BY LARGE GLASS PANELS

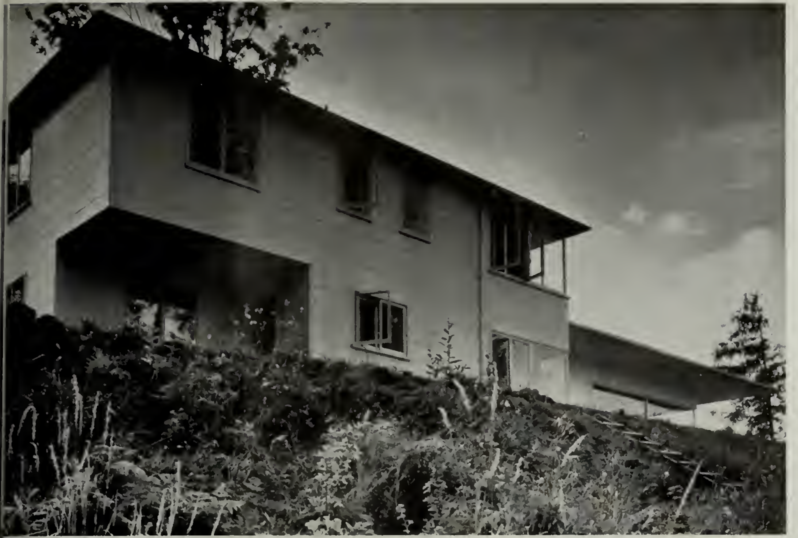
THE ENTRANCE IS PROTECTED BY AN EXTENDED EAVE

House in the Northwest

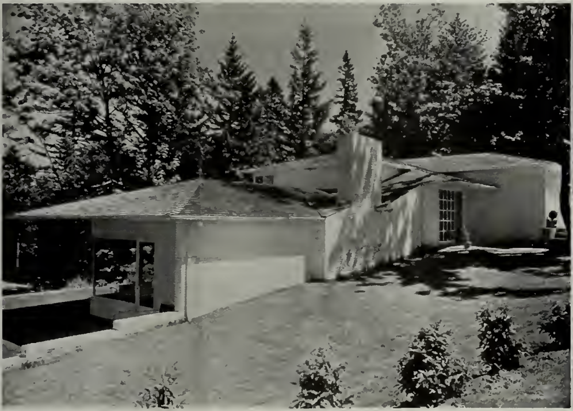
Owners, Mr. and Mrs. Wilson B. Loomis
Architect, Van Evera Bailey
Location, Portland, Oregon



Photographs by Erven Jourdan



BUILT ON A SLOPPING SITE
THE HOUSE HAS A SWEEPING VIEW OF
THE CITY AND THE SURROUNDING
COUNTRY. THE WIDE EAVES
ELIMINATE ALL GLARE FROM THE WINDOWS



BUILT on the West Hills of Portland, this house has a sweeping view of the city some two miles distant, with the Columbia and Willamette rivers and four mountain peaks in the background.

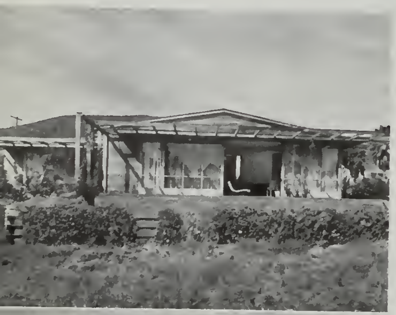
The site, which slopes in two directions, offered ample width but limited depth for placing the house. By designing with two stories at one end and one story at the other, a "correction" was accomplished, permitting a long level terrace the entire length of the lower floor. This method placed the garage on the upper floor at the "blind" end of the house, and the entrance on a middle level, with no view, but with easy access to the driveway.

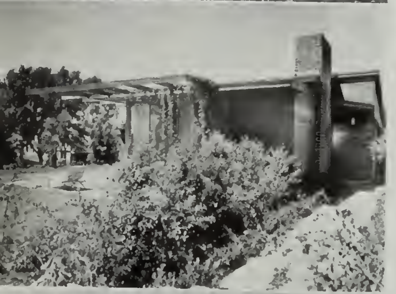
Under this section were located laundry, fuel, and furnace rooms, the only parts of the house not having complete views of the valley.

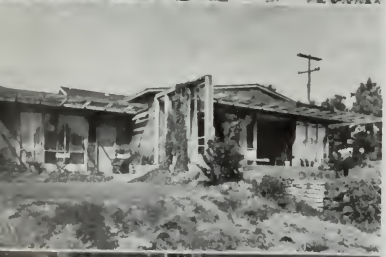
The brick-paved terrace adjoining the living and dining rooms is covered by wide overhanging eaves which eliminate all glare from the large plate glass windows.

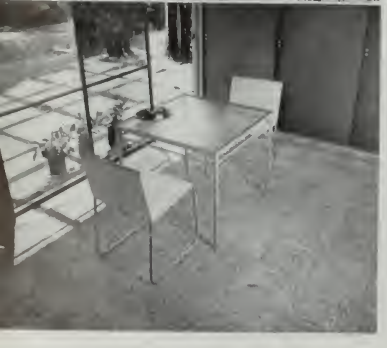
Construction throughout was conventional. Interior walls are painted plaster, and all living rooms are fully carpeted.

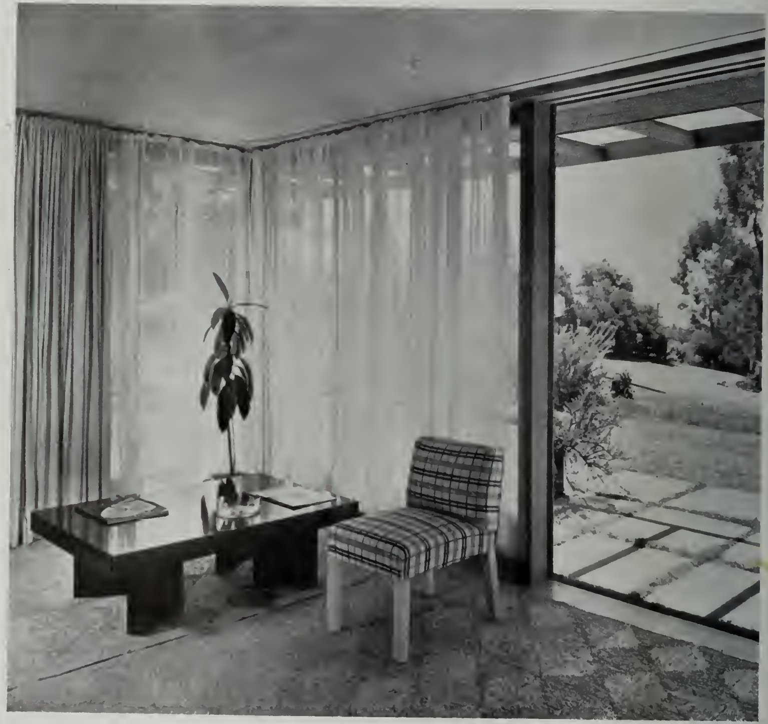
SMALL BEACH HOUSE



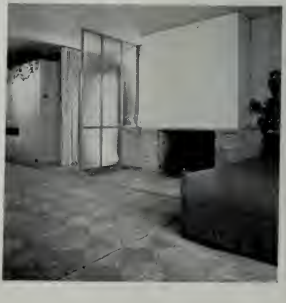


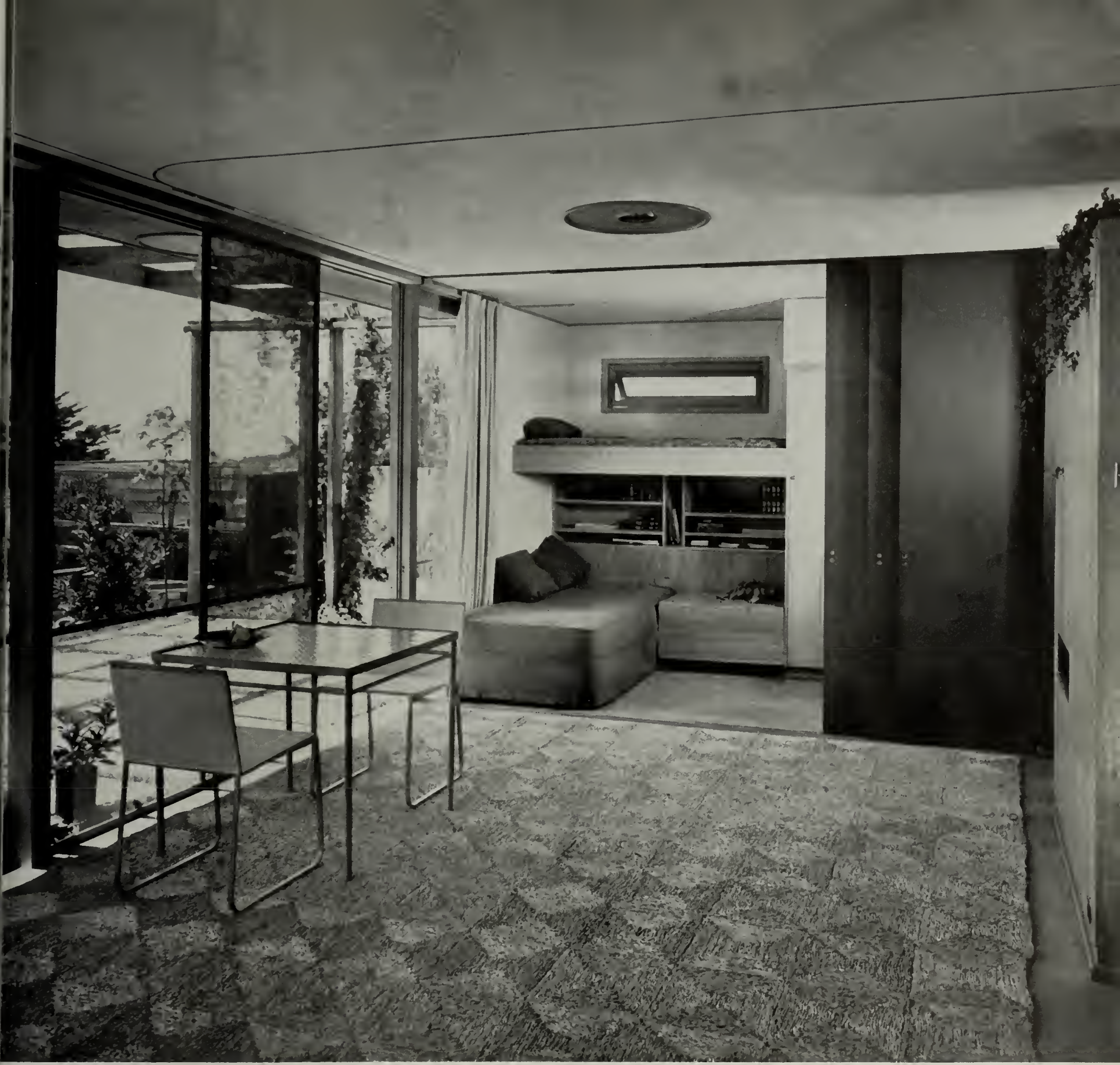




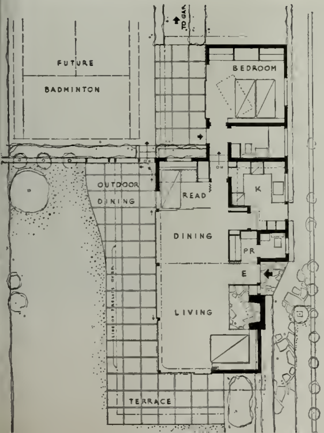


Owners, Mr. and Mrs. H. W. Georgi
Location, Laguna Beach, California
Designer, Boyd E. Georgi
Associate of John N. Douglas, Architect
Furniture, Hendrik Van Keppel
Landscaping, K. T. Wilcox & Son





Photographs by Julius Schulman

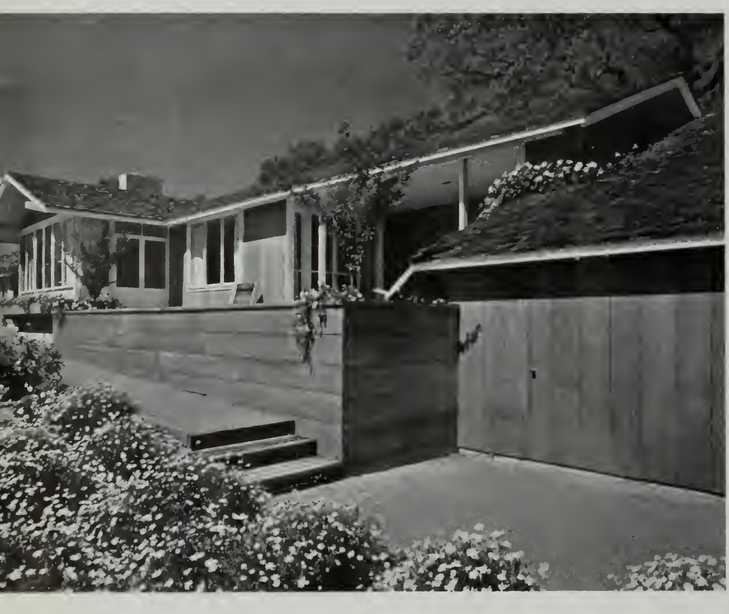


PLANNED to accommodate owners accustomed to a large conventional inland home, the house fully utilizes the limited site for outdoor living. Virtually the entire living area may be extended to the surrounding terrace by means of full-length glass doors which slide back, one of which slides around at right angles at one end of the terrace for use as a shield from prevailing breezes.

The dining area and terrace are served by a complete and compact kitchen. Sleeping accommodations for six persons are provided by the bedroom, the conversion of lounging pieces in living and reading areas, and an overhead bunk in the reading portion. The living area may be subdivided for dining, study, or sleeping by means of drapes and sliding slab doors.

The house sits on a concrete slab, level with the terraces, and finished with a sage-green duralite topping which insulates it from ground conditions. The exterior is of natural horizontal tongue and groove California redwood, with trim painted a sage-green. The roof is built-up composition framed to drain toward areas which do not trap water. The short eave projection on the long side of the house as a result of this design permitted the house to be built close to the upper property line, thus freeing a larger portion of the lot for living purposes.

California country house



• The lot is a narrow shelf in the hillside overlooking typical rolling hills. By orienting the residence parallel to the contour lines of the hill, both a harmony with the landscape and an economy were effected. It will be noted from the plan that the usual excavation of such a hillside location was saved by using concrete slab along the entire upper section of the foundation, thus minimizing the amount of cut and foundation support.

The open and usually browned hills suggested a natural redwood exterior and the shake roof gives greater scale and texture to the house in such "large scale" surroundings.

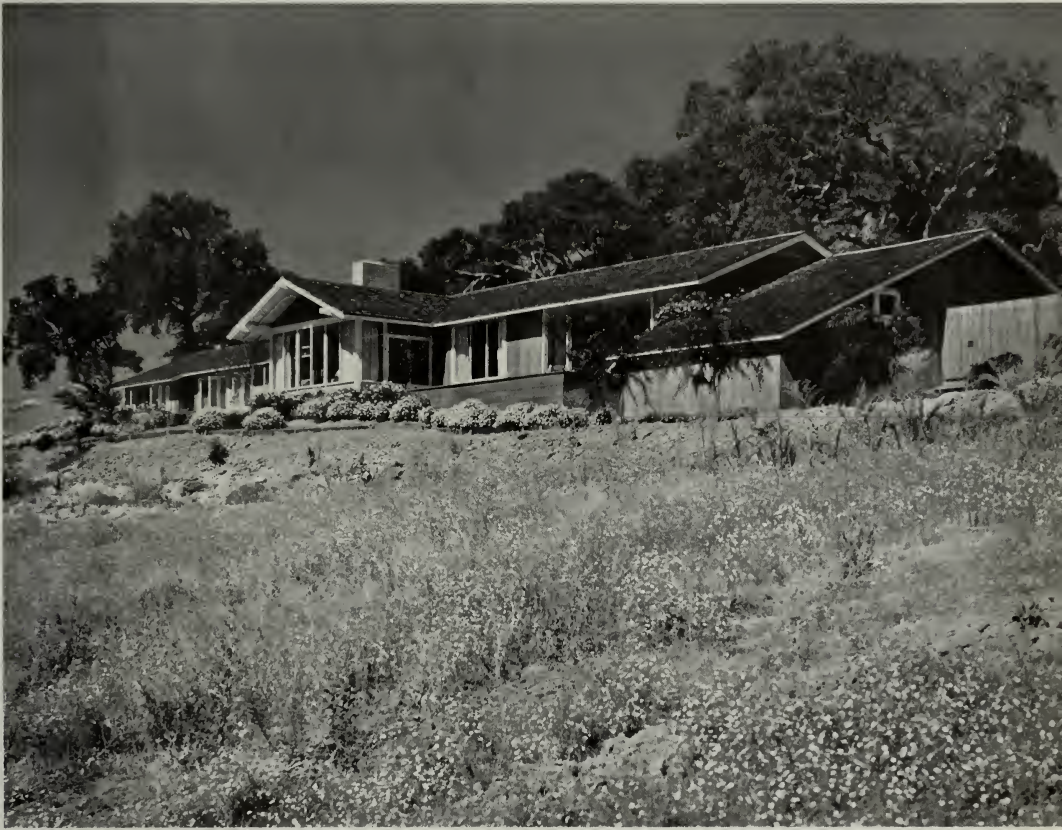
The outlook over the hills, of course, immediately called for view windows looking toward the south and west. This in turn called for protection from the afternoon glare, which accounts for the great roof overhang on this side of the house.

The plan itself is very direct and simple, but it will be seen that a southern exposure is afforded all bedrooms, and a three-way exposure is afforded the living room. Circulation is effective. There is direct and easy access to both the living room and bedrooms and kitchen from the front hall, and there is no through traffic within the living or dining areas.

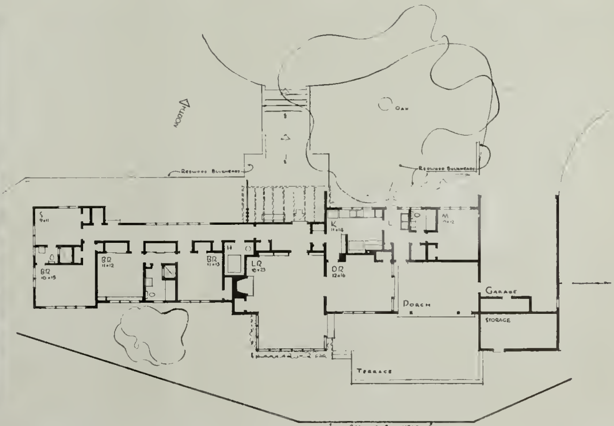
Owner, Melvin Price
Architect, Gardner A. Dailey, A.I.A.
Location, Woodside, California

VINE SUPPORT OVER MAIN ENTRANCE

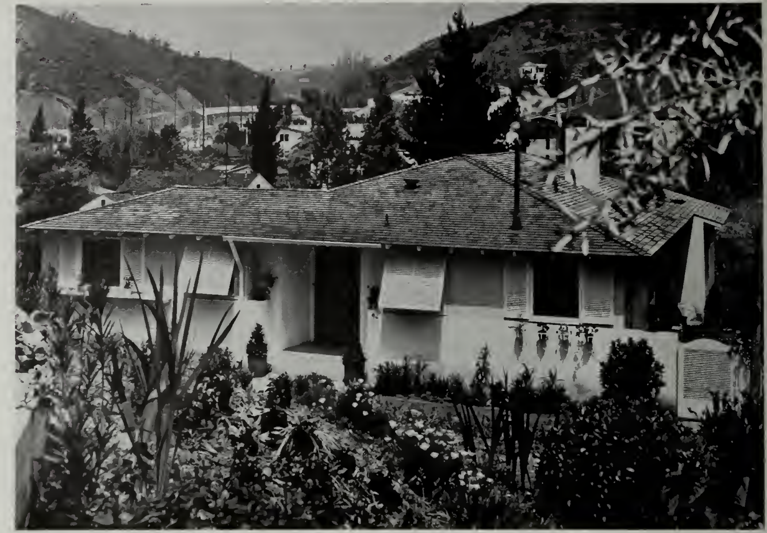
Photographs by Roger Sturtevant



VIEW SHOWING CAR SHELTER AND MAIN ENTRANCE



Bermuda house



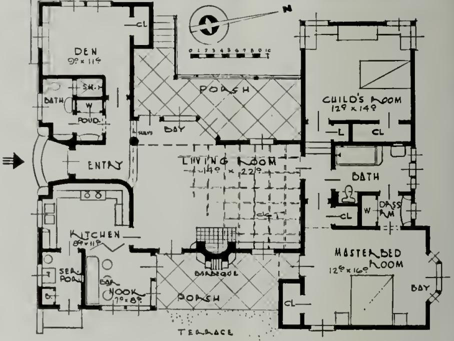
Owners,
Mr. and Mrs. Darr Smith

Location, Hollywood

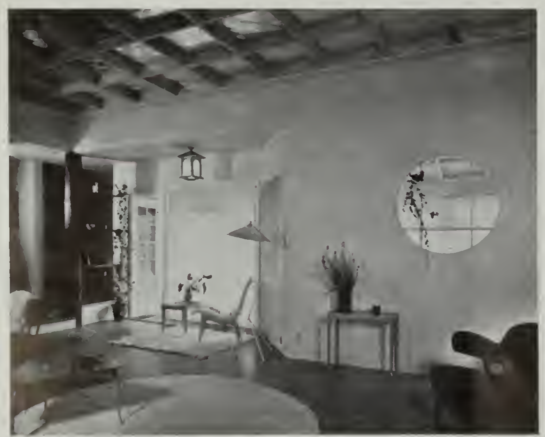
Ralph A. Vaughn, Designer

Decorator
Greta Magnusson-Grossman,

Dunckley Murray,
Landscape Architect



Julius Shulman



• The terrain of the site and the requirements for sunshine and outdoor living combined to create an unusual solution for a family of three, and an occasional guest. The lot, 53 feet by 123 feet with a 12-foot sloping terrace below the road, offered an excellent chance to gain privacy and flood control.

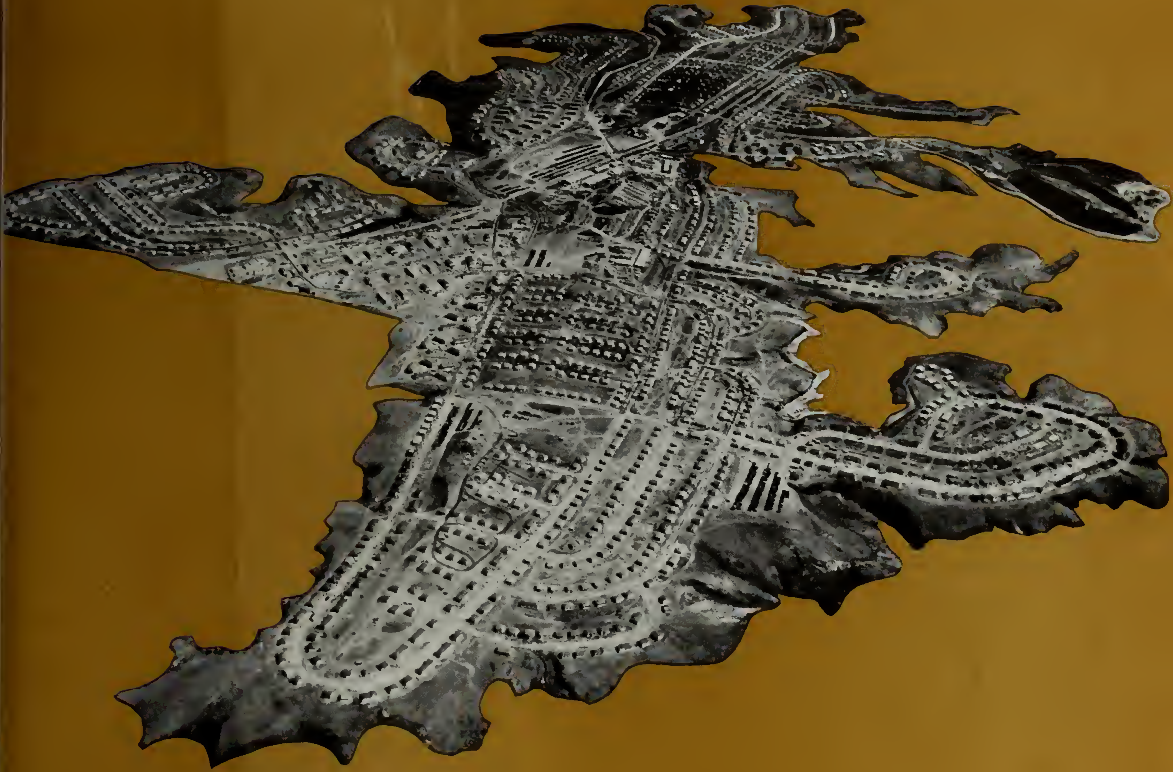
The step-down living room has a ceiling of silver and blue, and allows all the sunny effects of California but without direct glare. The informal off-center bay of the west wall is protected by a sun porch in yellow and rattan, and features a 12-inch round post and flower shelves.

The living room areas separate the sleeping areas from noise and activity. The entry hall removes the kitchen and service from the den and guest room, insuring privacy. The two porches increase the actual boundaries of the living room efficiently.

The exterior entrance is a soft pastel shade of French blue set in a wall of off-white and salmon pink.

All exterior trim and shutters are off-white. The west porch is yellow for reflected sun effects, while the east porch with the barbecue is coffee au-lait. Corner windows and a Dutch door allow unbroken vistas into the bar alcove.

3000 LIVING UNITS FOR DEFENSE



ON KEARNEY MESA, LINDA VISTA

A project of the Federal Works Agency, Public Buildings Administration
JOHN M. CARMODY, Federal Works Administrator. W. E. REYNOLDS, Commissioner of Public Buildings

ARCHITECTURAL WORK

Louis A. Simon, Supervising Architect
G. S. Underwood, Consulting Architect
C. D. Persina, Architect
S. E. Sanders, Site Planner
E. R. A. Litzau, Architectural Drawings
J. Stanton, Color Consultant

ENGINEERING

N. A. Melick, Supervising Engineer
G. S. Barber, Chief Construction Engineer

CONSTRUCTION

McNeil Construction Company
Zoss Construction Company

ON KEARNEY MESA

CONTINUED FROM PAGE 33

• Linda Vista is the largest defense housing project in San Diego, California. It has also been called the largest development of its kind in the world because it represents a completely planned community for 3,000 families.

The project was created to provide homes for workers and their families who are being called to San Diego to take jobs in aircraft plants now expanding under the national defense program. Architectural and engineering services were made the responsibility of FWA's Public Buildings Administration. The project is being built directly by the federal government under the Lanham Defense Housing Act.

The project was assigned by Federal Works Administrator John M. Carmody to the Public Buildings Administration in October, 1940. Site plan and housing layout were conceived in eight sections by the architectural design and site plan units in PBA's office of the supervising architect. Preliminary plans were far enough along by the end of January, 1941, to permit the contractors selected to formulate their building operation plans. The construction of houses was started March 5. The project is still under construction with a contract time that runs to December, 1941. Progress report, August 15: 81 per cent complete; 1200 houses constructed.

The Linda Vista project is located on a 900-acre site within the San Diego city limits on the previously undeveloped Kearney Mesa. The site was chosen for its natural advantages as well as its accessibility to aircraft industries and "downtown" San Diego.

PBA site planners have utilized every geographical advantage of the site. All of the houses have been placed so that each unit may share the beauty of the natural vistas. West view from the project is the ocean. On the south is San Diego Bay and the city itself. On the north and east are the San Bernardino Mountains.

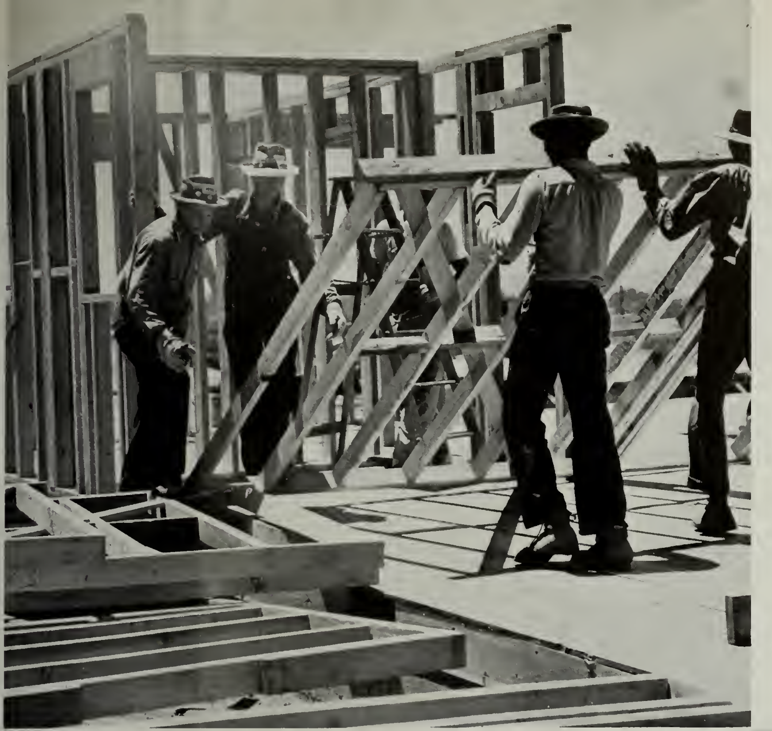
The main axis of the project is two miles long and follows the north-south ridge of the plateau. The strip utilized for the housing is a mile wide. Land areas west, south, and east surrounding the site are too steep to encourage encroachment of speculative developments that would endanger property values and cause blight.

The gently rolling topography of the site made it possible for site planners to avoid a regimented house plan. Main circulatory roads follow the general contours and form super blocks. Access to units within the blocks is made by local streets and cul-de-sacs. Kearney Mesa soil is shallow and through skillful planning the amount of cut and fill necessary in the allocation of houses was held to a minimum.

Site development will include a commercial area located in the geographical center of the project. Plans now in progress call for stores, theater, receiving hospital, administration buildings, and maintenance shops. Other facilities needed by this 13,000-person community and to be provided for by the government on other locations within the site are:

(Continued on page 45)

Aerial photograph on page 33 courtesy Public Buildings Administration. All other photographs by Margaret Lowe



Speed in construction methods was vital on the Linda Vista project inasmuch as time for completion was 300 calendar days. Forms were pre-fabricated and whipped into place by large crews organized for their precision and time-saving coordination

PRODUCTS and PRACTICES

KEARNEY MESA CONSTRUCTION DATA

From the architectural, construction and engineering points of view, the huge Linda Vista National Defense Housing Project on Kearney Mesa at San Diego presented a number of new and difficult problems. Most of these grew out of the fact that the job constituted the largest mass housing project so far attempted in the nation, plus the fact that compliance with a rigid time schedule was necessary to meet the immediate need for the housing units.

The McNeil Construction Company and the Zoss Construction Company, both of Los Angeles, are building the project. Administration of the job is in the hands of H. C. Mann, general manager, and B. W. McNeil, assistant general manager. The McNeil Construction Company is the oldest construction company in Southern California, having been in continuous existence since 1886 when it was founded by J. V. McNeil. Its present executive personnel includes L. G. McNeil, president; J. A. McNeil, vice president, and W. R. Movius, secretary and treasurer.

This company has to its credit many of the outstanding offices buildings and manufacturing plants in Los Angeles and its vicinity, having executed contracts totaling well over $100,000,000. The Zoss Construction Company, formerly Sarver & Zoss, also is a successful construction company, having erected for the federal government many post offices and other public buildings. Its executive personnel includes Ben Zoss, president, and Walter Zoss, secretary.

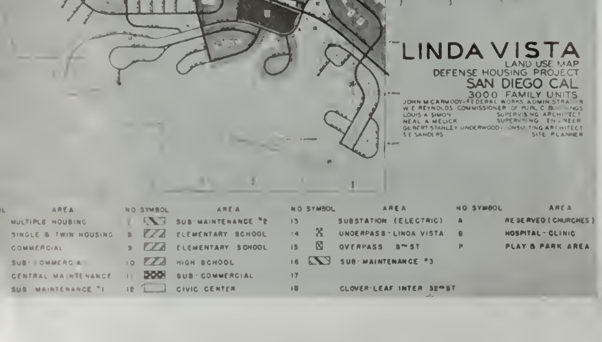
The completed project will comprise 3,000 housing units, with individual overall dimensions of 24 by 30 feet. Large living rooms contain a dining alcove. Kitchens will be completely furnished with stove, sink and washtub, electric refrigerator and metal storage cabinets. Bathroom and kitchen floors will be covered with linoleum. Bedrooms will contain generous closet space. House heat will be supplied by circulating gas heaters.

House foundations will be concrete throughout. For the first time in such a major project, the best oak hardwood flooring is being used throughout. The houses are of wood frame with exteriors of sturdy and lasting redwood, or of the best stucco that is available. Low pitched roofs are covered with asbestos shingles. Spacious windows have steel sash. Interior walls are mostly plastic, some of them having an interior stucco finish.

To accomplish the tremendous task of building a community for 3,000 families in a contract period of 300 calendar days, the McNeil and Zoss construction companies adapted mass production methods. Speed and economy were effected by the purchase of materials in large quantities and processing them in a system of shops at the center of the project. Many parts of each building—wall, flooring, ceiling sections, plumbing units and standard electric systems—are prefabricated before being trucked to house sites. There they are quickly assembled by crews of workers each of whom has become a specialist in one phase of the assembly. This system became effective to a point in production so that 40 houses could be completed each working day.

The project will occupy more than 1 200 acres joined by approximately 19½ miles of road now under construction. It will consist of 1,767 houses of eight different types and 36 different structural designs, giving a satisfactory appearance and non-uniformity. The work is divided into 47 units of operation. In other words, each housing unit has 47 separate operations before it is completed. The progress of each operation, for each unit of housing, is reported daily to a central chart room, where a progressive record of operations is maintained.

The immensity of the project is indicated by figures which show that it is requiring 45 miles of water and sewer pipe, 24 000,000 board feet of lumber, 24,000 doors, 2y,000 lighting fixtures, 2 500,000 square feet of the finest hardwood oak flooring, 96 000 gallons of paint, 315,000 pieces of glass, 810,000 square yards of lathing and plastering, 3,500,000 square feet of roofing and 20,000 kegs of nails, weighing more than 2,000,000 pounds.



The following breakdown of operations gives an eloquent idea of the magnitude of the project and the dispatch and efficiency with which it is being executed:

Warehouse—This department corresponds to a large hardware store in a city of 50,000 people. Materials are received here, stored until required, and then distributed to the various departments for use.

Sheet Metal—125 individual pieces of sheet metal work is required for each unit. 135 tons of light sheet metal is required to fabricate these parts for 3,000 units. The sheet metal shop is equipped to turn out sheet metal parts for 50 units per day.

Plumbing—When fabrication is delivered in field to houses, eight man-hours are required for complete installation of fixtures, which include bath, lavatory closet, sink, and hot water heater.

Electrical—All B. X. cable is cut to lengths in the shop and bundled for delivery to each unit. Meter service equipment and conduit is completely assembled in the shop so that it may be delivered to the field and installed in one piece. Material for each unit, such as boxes, hangers, connectors, etc., is put in a bag and delivered to each individual house.

Mill—The mill can handle 160,000 board feet of lumber in eight hours or over 30,000 individual pieces of lumber pre day. All mill cuts are made exactly to size and perfectly square. This method of handling lumber on a precision basis enables all material to be used without waste. The longest piece of lumber discarded is 8½ inches long. Complete material is cut to size for a five-room house and leaves the mill every 15 minutes, and at the same rate is prefabricated in the yards.

Fabrication Panels—Panels are fabricated on tables on which are built precision templates. Precut lumber placed in the templates are securely nailed, braces dapped into studs, with a power dado, making a perfectly true cut resulting in a bracing far superior to the conventional method of installation. Provision has been made in the framing to accommodate plumbing pipes, eliminating cutting work in the fields during erection, resulting in a more substantial building and reducing work for the plumber. Following prefabrication, each frame section is numbered; the properly numbered pieces are then loaded on a truck, and delivered bodily to the homesite where they are erected in short order.

Lathing and Plastering—At the south exterior of the warehouse is the central mixing plant where the cement plaster and sand is turned out at the rate of 246,000 pounds of material in seven hours. Dump trucks supply the plasterers on the field from this plant to 32 houses per day. A house is completely lathed on the interior and exterior and completely plastered every 15 minutes of the day.

Painting—The approximate daily consumption of paint is 1,000 gallons. Houses are being completely painted at the rate of 32 houses per day, four houses every hour, or one house every 15 minutes. This is based on a regular eight-hour working day.

Roads and Walks—There are approximately 17.5 miles of new roads, consisting of 24 and 34 foot roadways; approximately two miles of existing pavements to be widened and resurfaced; approximately 35.4 miles of new concrete curbs; approximately 470,000 square feet of walks from streets to houses. The above roads and walks require approximately 290,000 cubic yards of excavation and backfilling; approximately 73,000 tons of asphalt concrete pavement. The above concrete curbs require approximately 4,350 cubic yards of concrete.

The Schumacher Wall Board Corporation of Los Angeles furnished all the gypsum lath for this job, through the J. S. Schirm Company of San Diego. The lath, known as Grip Lath, a fireproof insulation, combines all the advantages of a good plaster base with insulation and fireproofing. The lathing and plastering contract totalled nearly 1,000,000 square yards, equivalent to more than 200 acres of solid surface. This is probably the largest single lathing and plastering contract on record.

All plaster is being supplied by the Pacific Portland Cement Company, its contract calling for 72,000 sacks of Empire Hardwall Plaster, equivalent to 3,650 tons, or 186 railway cars of plaster. The magnitude of the plastering job is indicated by the fact that it requires 170 plasterers, 80 hod carriers, 88 lathers and 35 laborers. Fourteen trucks are used on the job to distribute the plaster.

At the south exterior of the warehouse on the project is the central mixing plant where the cement plaster and sand is turned out at the rate of 246,000 pounds of material in seven hours. Dump trucks supply the plasterers in the field from this plant to 32 houses a day. A house is completely lathed on the interior and exterior and completely plastered every 15 minutes of every day. Eddie Cleeton is the plastering and lathing foreman.

An ideal, plus long experience is required for outstanding accomplishment in supplying satisfactory preservative and decorative painting materials for such vast areas as the Kearney Mesa project. The founder of Pacific Paint & Varnish Company had such an ideal over 20 years ago. This ideal embodied development of highly technical protective and decorative coatings for industrial and archiare produced at lowest cost consistent with high quality. L. M. DuCummun. tectural use. These products, formulated to meet varied and changing conditions, founder and president of the company, gathered about him men of long, successful experience in paint making and distribution.

Experience taught him that highest efficiency cannot always be achieved because a paint manufacturer produces its own raw materials. No furnished product can be better than its basic elements. Pacific manufacture is predicated on the idea of absolute control of raw material excellence. Such control cannot be practiced if defective or offgrade raw materials must be used simply because they have been produced. So Pacific produces no raw materials, but demands

(Continued on Page 38)

OAK FLOORS....

specified for

KEARNEY MESA HOUSING PROJECT

•

Will contribute decorative private-home atmosphere for greater contentment of defense workers

•

Over 2,500,000 board feet of ⅜″ x 1½″ Common and Better Oak Flooring as provided under Commercial Standards 56-41, issued by National Bureau of Standards, U. S. Department of Commerce.

•

In specifying Oak Flooring for the 3,000 dwelling units comprising this project, Federal Works Agency recognized these primary qualifications inherent in oak floors: aesthetic appeal of beautiful oak floors; adaptability to approved floor finishes; economy in first cost; lasting resistance to wear; low maintenance expense.

Inviting home surroundings promote the worker's efficiency. Recognizing this human factor as vital to the purpose of this project, FWA created an over-all plan to provide ideal living conditions. Thus, complementing good design, sound construction and newest devices in household equipment, the beauty of oak floors will contribute to contentment, because of their supreme decorative appeal to the feminine members of each worker's family.

Produced by representative manufacturers within America's oak flooring industry, the Kearney Mesa installation can be duplicated promptly in any defense, public works, or private construction project.

Technical data, Architects' Specifications File 19-E-9, standard grades for designated use and instructions for laying and finishing oak floors will be mailed on request. Address:

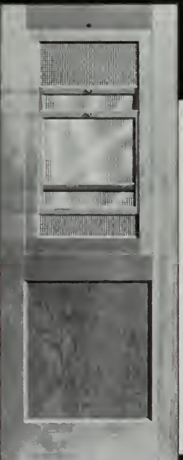
NATIONAL OAK FLOORING MANUFACTURERS' ASS'N
941 DERMON BUILDING, MEMPHIS, TENNESSEE

THE WEST'S PUREST LIMESTONE PRODUCES
THE WEST'S FINEST PROCESSED LIME . . .
SELECTED FOR USE AT KARNEY MESA.

CHUBBUCK LIME COMPANY

Los Angeles San Francisco

HOLLYWOOD JUNIOR
COMBINATION
SCREEN and METAL SASH DOOR
★
The "WEATHER-WISE" DOOR!!


A VENTILATING SCREEN DOOR
A SASH DOOR
A PERMANENT OUTSIDE DOOR
ALL 3 IN 1!

Discriminating home owners and architects have chosen Hollywood Junior as the TRIPLE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR field! A sturdy dependable door, constructed of quality materials. HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outmoded old-fashioned screen doors and other doors of its type entirely! . . .

IT GUARANTEES YOU YEAR 'ROUND COMFORT, CONVENIENCE and ECONOMY

WE ALSO MANUFACTURE A COMPLETE LINE OF
SHUTTERS, C. C. DOORS, SCREENS, SCREEN DOORS, LOUVRE DOORS

WEST COAST SCREEN CO.
1145 EAST 63rd STREET ★ ★ ★ LOS ANGELES, CALIFORNIA
ADAMS 11108
★ ★ WRITE FOR FREE ILLUSTRATED LITERATURE ★ ★

and accepts only such as meets its rigid standards of quality. Industrial, railroad and steamship purchasing agents and architects and engineers specify Pacific products because of performance, not because of claims and price.

The national defense effort contributed by this company is qualified by many years of service to the Army, Navy, Treasury Department, Department of Agriculture, State of California and many other exacting buyers. Notable among the works of these organizations, on which large quantiites of Pacific products have been supplied, are the U. S. High Commissioner's House, Baggio, P. I.; army and navy buildings at Honolulu, Mare Island, Oakland, San Francisco, etc.; U. S. Maritime Commission and navy ships, merchant vessels being built in California for the British Purchasing Commission; farm worker homes for the Department of Agriculture, Farm Security Administration, in Arizona, California and Texas; Treasury Department office buildings, court houses and veterans' homes in California; hospitals and public institutions in California for the State, and large structures of Central Valley Project in California as well as elsewhere for the Department of Reclamation.

Consequent to supply of satisfactory paint materials for the few projects mentioned above the company now is providing material for a number of federal defense housing developments throughout California and the western states, including Kearney Mesa. To meet constantly changing requirements and latest developments in improved raw materials, the Pacific Paint & Varnish Company has developed one of the most modern plants in the United States for the manufacture of all types of protective and decorative coatings.

Production for all-out national defense calls for maximum efficiency of both workers and machines. For, notwithstanding that this is a highly mechanized age, mechanical production still is dependent upon, first, the inventiveness of man; and second, upon man's willingness and ability to operate his machines or to use his tools efficiently.

Consequently, throughout the vast program for national defense, manpower is being given first consideration. By the same token, the welfare and peace of mind of the defense worker and his family are regarded as being as important as the machines he operates or the tools which he works.

OAK FLOORS ADD NOTE OF COMFORT

At least, that's the way Uncle Sam feels about it . . . and explains why defense housing projects, instead of providing mere bunk houses and barracks in uninviting separate settings, now gives each worker an attractive, well designed and appointed dwelling unit with inviting surroundings to the end that he and his family are justifiably proud of their home. After exhaustive surveys of housing conditions and needs, oak floors were chosen as one of the requisites for creating the desired home atmosphere and contributing to family comfort and enjoyment. In the smooth sweep of their polished surfaces, oak floors create an atmosphere of well being which appeals to every woman. And aside from this sheer beauty of oak floors and their appropriateness to every room in the house, the ease with which they are cared for adds hours of leisure to housekeeping. The man, too, responds to the compelling appeal of oak floors; first, for their handsome appearance in which he takes just pride; and again, on the score that they contribute to the peace of mind of wife and family.

A striking example of the government's decision to use oak floors as a contributing factor to the welfare and happiness of the defense worker, is the Linda Vista project on Kearney Mesa, San Diego. Because oak floors complement any architectural design and harmonize perfectly with any decorative motif, specifications call for ⅜" x 1½" common and better oak flooring laid and finished in every room of each house with the exception of kitchens and bathrooms. The total amount of oak flooring used will amount to more than 2,500,000 board feet, produced by thirteen leading hardwood flooring manufacturers.

Included in the many features incorporated in the Kelvinator USDH-6 electric refrigerator, 3,000 of which have been installed in the Kearney Mesa National Housing Project at San Diego, is the new all-steel cabinet with sides and top from floor to floor formed out of one single sheet of strong steel. Leaving not even a toothpick of wood in the cabinet, this new construction adds strength and sturdiness without seams. The cabinet is rustproofed inside and out and finished in improved Permalux, the long-wearing baked enamel that will not crack, chip or change color and that resists acids and greases.

In the interior of the USDH-6, a new type construction is used to make the food compartment more accessible. A flush wall-to-wall food compartment opening eliminates the old tapered door throat, actually bringing the rear of the compartment several inches closer to the front. In addition, the inner-door panel is made of a laminated plastic, an excellent insulator to prevent entry of heat. It does not chip, is easy to keep clean and neither absorbs nor gives off any odors.

A new Kelvinator "first"—the stainless steel Cold Ban—is another big "extra" in the USDH-6. This new interior trim eliminates 80 unsightly screwheads and, with the new door construction, altogether 150 difficult-to-clean screwheads are gone. It adds not only beauty to the refrigerator, but makes it easier to clean.

Like all Kelvinators, the USDH-6 is powered by the famous Polarsphere, which not only has an excess amount of surplus refrigerating power for hot weather and fast freezing, but which users of Kelvinators say is so economical that it uses electric current less than 20 per cent of the time under ordinary circumstances. Factory records for all 1940 models show that less than one-half of one per cent of the Polarsphere units in use were returned to the factory, a service record believed unequalled in the industry.

A large moonstone glass chilling tray, with a capacity of five quarts, is located under the evaporator in the USDH-6. Shelves are strong, closely-spaced welded steel bars, heavily tinned to retain a bright appearance. They are easily removable. The USDH-6 has three ice trays that have a total capacity of 63 cubes at one quick freezing. The Kelvin Control is conveniently located in the recessed white plastic panel above the center of the door opening. It has "Defrost."

EMPIRE PLASTER
ON THE JOB
at Linda Vista

One of a number of Defense Housing Projects using PACIFIC Products . . . Linda Vista, San Diego, California. Builders: McNeil Construction Co. & Zoss Construction Co. Plastering foreman, Eddie Cleeton. 72,000 sacks of EMPIRE hardwall plaster used on the job.

Ask Your Building Materials Dealer

EMPIRE **Hardwall Plaster**	**STANDARD** **Hardwall Plaster**
GOLDEN GATE **Portland Cement**	**OLD MISSION** **Portland Cement**

Products of

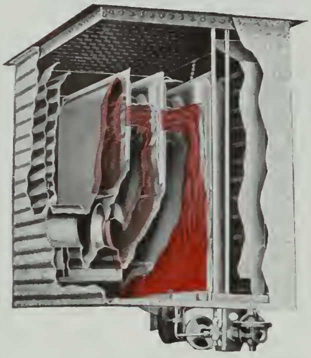
PACIFIC
PORTLAND CEMENT COMPANY
San Francisco • Los Angeles • Portland • Seattle
COASTWIDE SERVICE

In plastering the houses at Linda Vista..."one finished every 15 minutes" . . . there's no time for second chance. Every batch, every sack has to be of the same high *uniform* quality. For over a third of a century, the name EMPIRE has stood for dependability in Gypsum products. Whether your next job be large or small, specify EMPIRE or STANDARD hardwall plaster...both made by Pacific Portland Cement Company.

FOR SOUND CONSTRUCTION

At Kearney Mesa

San Diego, California



Greatest of All Defense Housing Projects

RHEEM FLOOR FURNACES WERE USED

★

At Kearney Mesa floar furnaces made by the Rheem Manufacturing Campany were chosen because they provide more comfort at less cost and because they will protect the health and safety of the occupants of this greatest of all Defense Hausing Projects.

★

These Rheem floar furnaces, approved by the American Gas Association, are independent warm-air heating plants, built on the pipeless furnace principle. They provide absolute safety in that air for combustion comes from the *outside* . . . all the oxygen stays in the air far breathing.

★

Befare *you* buy or specify floor furnaces, satisfy yourself that they offer guaranteed quality at a reasonable price. Rheem floor furnaces *had to have both* to be specified and installed in the 3000 living units at Kearney Mesa.

WRITE FOR LITERATURE

Rheem

Fabricated Metal Products
Manufacturing Company

RICHMOND, CALIF. • NEWARK, N. J. • HOUSTON, TEX. • BALTIMORE, MD.
CHICAGO, ILL. • NEW ORLEANS, LA. • SOUTH GATE, CALIF.

"Vacation" and "Off" settings plus 11 intermediate cold speeds. The total shelf area of Kelvinator's USDH-6 is 11.8 square feet.

Today, more than ever before, qualtiy materials and skilled workmanship in an article proves its worth, according to Francis G. Hanson, president of West Coast Screen Company. The Hollywood Junior Combination Screen and Metal Sash Door, manufactured by his company, was selected and specified and approved by the Federal Works Agency, Public Buildings Administration, for the San Diego Defense Housing Project at Kearney Mesa. It demonstrated in a convincing manner that the government is striving constantly to provide and install only the most modern conveniences in defense project homes. In using several thousand Hollywood Junior Doors on this particular job, it guaranteed to the residents of these homes adequate ventilation control and year around comfort and convenience. There is a definite economy in using Hollywood Juniors on any home, but it becomes more apparent on a construction job of this size. The exclusive patented features of Hollywood Junior make it a sturdy ventilating screen door . . . a sash door . . . a permanent outside door,— all three in one. It is evident that such a door affects a considerable saving on "extra" screen doors, their fittings, hanging, hardware, painting and replacement.

Also, the space-saving feature is of permanent importance. Hollywood Junior Doors may be hung to swing either in or out. When hung to swing out,they actually weatherstrip themselves, and leave available for use all floor space which is usually lost in kitchen and entry way, when the ordinary sash door, which requires the additional protection of a screen or storm door is hung to swing in. This space-saving feature was utilized on the Kearney Mesa job. Organized in 1922, the West Coast Screen Company started the manufacture of Hollywood Combination Doors in a factory space no larger than that devoted to its present office. Immediate public acceptance of its product because of its merit and quality is best indicated by the remarkable expansion of its manufacturing facilities and its personnel numbering well over 100 skilled workmen.

HOLLYWOOD JUNIOR DOOR AT KEARNEY MESA

Equipment housed in its plant is the most modern obtainable and only the highest quality materials are used in the construction of West Coast Screen products. Constant adherance to sound manufacturing ideals and the intelligent development of well-founded ideas has made the company the recognized leader in the screen door manufacturing field. In addition to the Hollywood Junior and Miss Hollywood Combination Screen and Metal Sash Door it also manufactures a complete line of shutters. C. C. doors, screens, screen doors and louvre doors. Its Hollywood Combination Doors have been used on army and navy permanent housing projects as well as on private residences from "Maine to Hawaii . . . Alaska to Mexico." Many private modern homes are made more comfortable by the use of a Hollywood Door.

Heat is provided by circulating gas heaters manufactured by the Rheem Manufacturing Company of Southgate, California. Those who occupy the housing units thus will have, even on the coldest days, abundant warmth. The heaters are absolutely safe because air for combustion comes from under the units, thus leaving all original oxygen and humidity in the air. The heating units are independent heating plants built on the pipeless furnace principle and no heat is lost in conduction through pipes.

The Rheem company has extensive stamping and manufacturing facilities in Richmond and Southgate, California; Houston, Texas; New Orleans, Chicago, Newark, Sparrows Point, Md., and Sydney, Australia. It manufactures automatic gas and electric water heaters, gas furnaces, steel drums and pails, steel tanks of all types, gasoline storage tanks, range boilers and stampings. It is the leader on the West Coast in the use of sheet metal, and now is furnishing floor furnaces to the government on housing projects and cantonments throughout the United States. All its floor furnaces are die and press made and it has high production on all commodities manufactured through continuous production lines.

Ideal Processed Lime was used throughout the Kearney Mesa project. This is a new lime made by an improved method by the Chabbuck Lime Company, which, after several years of planning, installed in Los Angeles a modern and new type processed lime plant that would give western plasterers and brick men more value in lime. Ideal Processed Lime is made from limestone containing 98 per cent pure calcium carbonate and less than one-half of one per cent of magnesium and iron. It makes a fatter working and more plastic putty, which means less labor and more speed in its production. It gives 10 to 20 per cent more putty, and is quick slaking but does not explode. Its selection for use at Kearney Mesa is an indication of its superior qualities.

The problem of wall finishing was solved by the use of plaster and colored stucco, the latter manufactured by the Velvatone Stucco Products Company of Los Angeles. The use of the stucco solved the problem of providing a surfacing job encompassing not only beauty and permanence but economy as well. By the use of stucco it was possible to get relief and depth of color and attractive pastel shades.

The Velvatone Stucco Products Company manufactures Velvatone exterior and interior stucco, which produces a non-fading wall, giving permanency and the latest in decorativeness. The base of Velvatone interior stucco is Keene cement, which is known as the finest plastering material. The base of Velvatone exterior stucco is made of waterproof white cement, which gives it a uniform finish. The colors used are all mineral oxide, which are lasting and non-fading. Because of a special mix, Velvatone stucco has a greater spreading capacity and is one of the easiest and fastest working materials on the market.

Other companies which supplied on the project are: medicine cabinets, F. M. Lawson Co., Cincinnati; lavatories and bath tubs, Briggs Manufacturing Co., Detroit; wall cabinets and broom closets, United Metal Box Co., Brooklyn; kitchen sinks and cabinets, Youngstown Pressed Steel, Division of Mullins Manufacturing Co., Warren, Ohio; ranges, Sunray Stove Co., Delaware, Ohio; water heaters, The Sands Manufacturing Co., Cleveland; range boilers, John Wood Manufacturing Co., Conshohocken, Pa.; valves and fittings, Globe Valve Corp., Delphi, Ind.; brass fittings, Federal Huber Co., Chicago, Ill.; water closets, Noland Company, Inc., Washington, D. C.

Concrete and steel pipe, American Concrete & Steel Pipe Co., San Diego; lumber, American Products, Inc., San Diego; lumber, Benson Lumber Co., San Diego; hardware, Bennett-Montgomery Co., Los Angeles; metal lath, W. J. Bailey, San Diego; gypsum tile and reinforcing steel, Blue Diamond Corp., Los Angeles; hardware, bath fixtures, California Hardware Co., Los Angeles; steel sash and screens, Continental Specialties Co., Los Angeles; plumbing, Crane Co., San Diego; repair parts, Crook Co., Los Angeles; sand and gravel, Canyon Rock Co., San Diego; lumber, Century Lumber Co., San Diego; electrical parts, Electric Supplies Distributing Co. San Diego; sand and gravel, H. G. Fenton Material Co., San Diego; paint and oils, W. P. Fuller Co., San Diego; pipe, Familian Pipe & Supply Co., Los Angeles; flooring, Gallagher Cline Hardware Floor Co., Los Angeles; sewer pipe, Gladding McBean & Co., Los Angeles.

Electrical parts, Graybar Electric Co., Los Angeles; electrical parts, General Electric Supply Corp., Los Angeles; sand, gravel and paving, Griffith Co., Los Angeles; pipe, Grinnell Company of the Pacific, Los Angeles; lumber, George M. Huff Lumber Co., Los Angeles; hardware, Hazard-Gould & Co., San Diego; asphalt, R. E. Hazard & Sons, San Diego; office equipment, International Business Machines, New York; steel sash, Michel & Pfeffer Iron Works, Inc., Los Angeles; pipe, Mission Pipe & Supply Co., San Diego; bathroom fixtures, Musto-Keenan Co., Los Angeles; felt and asphalt, Modern Material Co., Los Angeles; repair parts, Northwest Engineering Co., Los Angeles; floor sealer, National Lead Co., San Diego; manhole frames and covers, National Iron Works, San Diego; lumber, Owens-Parks Lumber Co., Los Angeles; lumber, Patten-Blinn Lumber Co., San Diego; concrete, Pre-Mixed Concrete Co., San Diego; fencing, Pacific Fence Co., Los Angeles.

Doors, Pacific Manufacturing Co., Los Angeles; miscellaneous equipment, Reuther Equipment & Paint Co., San Diego; office equipment, Remington Rand Co., Los Angeles; blue printing, Rodney Stokes, San Diego; cement, Riverside Cement Co., Los Angeles; water pipe fittings, Rich Manufacturing Co., Los Angeles; gasoline, Standard Oil Co. of California, Los Angeles; repair parts, Shepherd Tractor & Equipment Co., Los Angeles; office supplies, San Diego Office Supply & Equipment Co., San Diego; tractor parts, San Diego Tractor & Equipment Co., San Diego; grip lath, J. S. Schirm Co., San Diego; concrete, San Diego Transit Mixed Concrete Co., San Diego; glass, San Diego Glass Co., San Diego; metal lath, San Pedro Lumber Co., Los Angeles; stucco netting, Squires Belt Material Co., San Diego; lumber, San Diego Lumber Co., San Diego; stationery supplies, Stationers Corp., San Diego; millwork, Tustin Lumber Co., Tustin.

Cast iron pipe, U. S. Pipe & Foundry, Los Angeles; hardware, Union Hardware & Metal Co., Los Angeles; steel sash, Vimcar Steel Sash Co., Los Angeles; hardware, Western Metal & Supply Co., San Diego; hydrants, Water Works Supply Co., Los Angeles; and lumber, Western Lumber Co., San Diego.

(Continued on page 44)

YPS

3,000 YOUNGSTOWN PRESSED STEEL KITCHENS installed in the Linda Vista National Defense Homes!

Here are illustrations of typical YPS kitchen installations.

IN THIS great housing project on Kearney Mesa, at San Diego, Cal., every detail was planned for efficiency with comfort. 3,000 Youngstown Pressed Steel kitchen cabinets and cabinet sinks were chosen because they are quickly installed and are permanently beautiful.

The gleaming white enamel finish is sanitary and easy to keep clean. Doors and drawers are well insulated and, in addition, have rubber discs at bumper points to make operation quiet.

YPS units are reasonable in cost because they are produced by mass production methods.

YPS cabinets and cabinet sinks come in a range of sizes that makes them adaptable to any kitchen — in new building or remodeling.

Youngstown Pressed Steel's new catalog "KITCHENS PLANNED TO SAVE 'TRUDGERY' BY THE YPS MIN-A-KITCHEN METHOD" will soon be ready for distribution. Send to DEPT. 1200 for your copy.

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FUGITIVES INTO DREAMLAND

CONTINUED FROM PAGE 17

they keep under their yoke to prevent any natural birth of thought, any manifestation of true art. They organize "demonstrative" expositions to ridicule the immortal works of Picasso, of Gauguin, and of Braque!

Of course, those who love Picasso, Gauguin, and Braque can only have a poor opinion of the paintings drawn once upon a time by the genial Adolph Hitler.

They burn the books and confiscate the newspapers, which, in spite of censorship, allow themselves to write something other than praise for the doctrine of force. The great French writer, Francois Mauriac, was forbidden to write for some time because he stated that France, tied to the stake, "continued to show a brightly shining halo of genius," and for having recalled that "Montaigne was still there, and Blaise Pascal and Jean Racine were not dead, that Paul Valery was still alive." Francois Mauriac was punished because he wrote: "I like to remember that it is the fine and strong hand of France that held the brush of Poussin, Watteau, Manet, Cezanne, and I hear the little girl Melisande whispering to me that she is not happy in this dreary world."

You see, in France it is no longer allowed to speak about French genius.

No civilization, no trend of thought, is possible where there is no light. And there is no light where there is no freedom.

That is why around this torch of liberty which at the present time shines only on a part of the world, we find the great thinkers, the great novelists, the great dramatists: Philippe Barres, Vicky Baum, Henri Bernstein, Andre Breton, Frederic Bruckner, Eve Curie, Alfred Doeblin, Buch Fakete, Feutchwanger, Professor Focillon, Fritz Kortner, Emil Ludwig, Maurice Maeterlink, Enrich Mann, Thomas Mann, Jacques Maritain, Andre Maurois, Karren Michaels, Frantz Molenar, Erich-Maria-Remarque, Jules Romain, Antoine de Saint Exuprey, Count Sforza, Sigrid Unset, Stefan Zweig;

The great musicians: Maurice Abravanel, Brailovsky, Ania Dorfman, Vladimir Goldschman, Heifetz, Horowitz, Dr. Klemperer, Darius Milhaud, Pierre Monteux, Arthur Rubinstein, Pottijorsky, Arnold Schoenberg, Fritz Steidrick, Bruno Walter, Kurt Weill;

The great men of the theater and of the movies: Rene Clair, Julien Duvivier, Paul Fejos, Fritz Lang, Anatol Litvak, Ernst Lubitsch, Ruben Mamoulian, Lewis Milestone, Piscator, Eric Pommer, Max Reinhardt, Jean Renoir, Victor Trivas;

The great artists: Albert Basserman, Ingrid Bergman, Elisabeth Bergner, Charles Boyer, Jeannine Crispin, Dalio, Victor Francen, Jean Gabin, Eva Gabor, Fritz Kortner, Peter Lorre, Michele Morgan, Zita Percel, Sokoloff, Tamiroff;

The great painters, sculptors and designers: Jean Carlu, Chagal, Georges Gross, Kisling, Gitou Knop, Fernand Leger, Andre Masson, Jean Pages, Vertes;

The great architects: Jacques Carlu, Gropius, Moholy-Nagy, Sert, Siclis.

This honor list is very, very incomplete. On it are intermingled names of Germans, Frenchmen, Austrians, Hungarians, Italians, Poles, Russians, and so forth. In spite of the many omissions, this honor roll nevertheless already represents an imposing collection.

On the other hand, the dealers in paintings, the great art collectors who, like all the rich people, having their feet on the ground can see which way the wind is blowing better than the artists who are always flying high above the clouds, these art collectors have been able to put away in safe places their precious paintings, and thanks to them this country now possesses the greatest works of Monet, Manet, Renoir, Sisley, Cezanne, Toulouse-Lautrec, Picasso, le Douanier-Rousseau, Utrillo, etc. The museums and the art collectors of America have thus acquired for all time an inestimable fortune.

When going to a reception, your host says to you: "Thank you for coming." And you reply: "Thank you for your hospitality."

And by saying that, you might think that the score is even. However, the impression sticks to you that it is you, the guest, who feels grateful.

The great artists, the great minds that America welcomes, particularly those great people that I have met recently under the sunny sky of California, feel for their hosts a deep gratitude. If some of them have not given up their hope of returning to the old country, many of them have the wish to definitely become a part of this great community of free men. They have been delighted by the contacts they made, by the worthiness and the excellence of the men they met. They know that the United States understands the lessons which Europe neglected, and that it is America which will maintain at all costs the spirit of tolerance, fraternity, and independence.

AMERICA, "A" AND "B"

CONTINUED FROM PAGE 22

der all kinds of bad men are galloping across the desert, challenging Wallace Beerys and Leo Carrillos.

As for the big open spaces of Canada, everybody in Europe knows that they are deserted except for the Indian-love-calling Nelson Eddy and Jeannette MacDonald and, of course, the Dionne quintuplets.

Unfortunately, we must admit that there is a kind of European who, instead of learning about America from feature films, pays too much attention to American news reels. These people believe that the main occupation of Americans is walking in potato sacks or organizing races in spitting chewing tobacco. They're convinced that American girls wear only white bathing suits with a kind of a license plate across the bosom bearing the name of their home state. At New Year's Eve every American baby gets a tophat on its head and a bottle of champagne in its hand. Ice hockey is played in a corner of the rink, with the head of the referee used for the puck. The job of being mayor of New York City consists of measuring the length of the skirts of shapely models. On Broadway there is always either a blizzard or a shower of confetti. All American trains get derailed, all automobile racers get killed and the busiest people in the country are the firemen. Mississippi River keeps on overflowing, Niagara Falls keep on being coated with ice, and heat waves with tornados alternately devastate the land.

We'd better forget about this extreme case of the European, misled by the realism of the documentaries. Going back to the average European, we can state that, without even being aware of it, he visualizes America with two different faces: the "A" American face and the "B" American face, according to whether his neighborhood theater carries "A" pictures or "B" pictures.

Of course, if he ever happens to get to America, he finds out that America looks neither like an "A" picture nor like a "B" picture. He finds out that she looks exactly like that amazing picture which still has not been made.

A really great picture.

ART

CONTINUED FROM PAGE 7

iuses in town, they should emerge in this exhibit. So don't miss this show if you feel you have a talent for picking dark horses.

Dalzell Hatfield Galleries in the Ambassador Hotel began last year a series of exhibitions called "small superb shows." The galleries lived up to the title by exhibiting only work of outstanding artistic quality. So great was the interest in this type of show that the gallery is beginning a new series of exhibits for the coming season.

Many of the pictures in the first show, which presents the great names of "French Art of the Nineteenth Century," have never before been seen in Los Angeles.

Among the outstanding paintings were Van Gogh's brilliant *Dandelion Meadow*," sun-swept fields, and moving clouds magically transposed into paint, and a charming portrait of a woman in the typical full-blown, luscious style of Renoir.

BOOKS

CONTINUED FROM PAGE 10

Probably it wasn't lack of heart, but lack of support from the rear. Without heart, men don't fight bravely and well any of the time.

If the people of France had known Naziism before 1940 as they know it now, no amount of treachery in places high or low could have thrown the country open to the invader. But in those days there was no real conviction in France that Naziism was a menace. Shirer, like so many others, records Daladier's surprise, returning to Paris from the Munich sellout, to find himself cheered rather than stoned.

France had its Lindberghs and its Wheelers, and believed them. And now look at it.

Yes, Mr. Shirer, your book is a magnificent warning, and it's an overwhelming best seller, as it well deserves to be, and it may affect the thinking of a great people. But can you, or anyone, or anything, affect Mr. Ham Fish and all the little Fishes in the country? And will your voice be louder than the Nazi lullaby?

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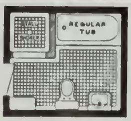

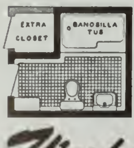

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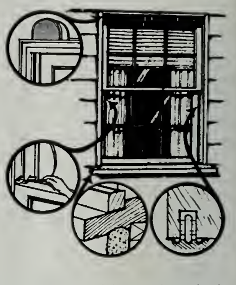
NEW ROLL-O-SEAL WINDOW

Roll-O-Seal is a new type of roller bearing double-hung window, a complete unit, factory fitted to accuracy with frame ready to install. This window is suitable for all types of construction and architecture. It can be removed readily for cleaning or open-air ventilation, yet when in place is water-tight and dirt-free. The principal features as noted in the circled portions of the illustration are: Self-draining headline balance—Roll-O-Seal roller-bearing side weatherstrip and standard headline balance of cadmium plated steel casing, indicated at upper left; Balance fastener—simple, easy to fasten or unhook, the balance fastener of Roll-O-Seal's own design enables the contractor to balance the window in a few seconds, indicated at lower left; Rabbeted sill—proper and close fitting of screens and positive screen stop is provided by the rabbeted sill, indicated at bottom center; Cadmium-steel plated channel, assures freedom from window rattle, sticking or jamming—relief from entrance of dirt and grit around window edge is provided by the curved skirts of the channel, indicated at lower right.



The Roll-O-Seal window is distributed in Southern California through the office at 1357 East 16th, Los Angeles. Further information can be obtained by writing to the Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

MOTIF'D ACOUSTONE ANNOUNCED

An entirely new decorative effect for acoustical ceilings of offices, restaurants, stores, schools and theaters is made possible through the latest development of the United States Gypsum Company. This distinctive innovation is called Motif'd Acoustone. It is produced by etching attractive patterns upon the sound-absorbing surfaces of Acoustone. The distinguished effect obtained with Motif'd Acoustone results from the attractive patterns created by a difference in surface texture of the etched and unetched areas rather than from garnish colors. No painting is required unless a colorful ceiling is desired. In such cases, the Motif'd Acoustone may be painted without reducing its high acoustical properties. The acoustical value of Motif'd Acoustone is high, and the spline-alignment, another feature of Acoustone, produces a self-leveling surface on which all corners and edges of each unit are in exact position. Further information can be obtained by writing to the Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

NEW ALL-YEAR AIR CONDITIONER

A home appliance combining summer cooling and winter heating in a single unit operated by gas fuel has long been the goal of air conditioning design. It is now perfected and available in the new Servel all-year air conditioner, the first equipment for the home that units all the functions of complete air conditioning in one single unit. Designed by Servel engineers and tested and proved in actual installations under every type of atmospheric condition in all parts of the country, the new unit has had immediate acceptance. In Southern California, for example, numerous restaurants are installing the equipment, besides new residences. It offers the advantage of winter heating and summer cooling, year-around air circulation and thorough air cleansing, all from a single unit operated with no more effort than the flick of a switch on a thermostat control.

Both cooling and heating are supplied by a permanently silent unit which operates without any moving parts. The heating system, using steam at atmospheric pressure, eliminates all possibilities of hazard. Water, the safest of all liquids, is used as the refrigerant in the cooling system. In developing the unit, Servel began with the advantage of having a perfectly good absorption refrigeration system already available—the Electrolux or Platen-Munters system. Just as this system was about to be adapted to the problem, the new "water unit" appeared. This was designed to be very flexible so that relatively small heating units could be used with large cooling units, and vice versa.

Steam from a single source can be used to heat the generator of the unit for summertime cooling and to supply heating coils in winter. The same burner and control system can be used for summer and winter operations. This is made possible by the highly sensitive Selectrol thermostat which was designed for use especially with the all-year air conditioner. Three small switches provide easy selection of winter or summer operation or ventilation only. The Selectrol modulates the burner operation in two or more steps to provide cooling or heating in response to changing requirements.

Further information can be obtained by writing to the Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

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WHY WASH DISHES?

Since the recording of history, housewives have had no safe method of cleansing dishes other than washing by hand. Eight years ago General Electric engineers definitely solved this household problem. A dishwasher was perfected that sanitarily and safely washes dishes almost automatically—in four or five minutes. In a G-E Dishwasher there is no danger of breaking or chipping, because the dishes — arranged in a rust-proof rack — do not move. Scalding hot water is forced over the dishes. They are rinsed washed thoroughly, then dried from the intense heat inside the dishwasher. Soap is never used, but a cleansing agent or detergent is added in the first washing to soften the water and cut all grease out of the pores of the china.

Not only is the dishwasher a device for good housekeeping, but also for good health. Sterilization of dishes is one of the most effective means of guarding against spread of influenza, colds and other germs which even the most careful hand washing cannot kill. Another sanitary kitchen device developed by General Electric engineers is the G-E Disposall which takes the place of the garbage can. It is a mechanical attachment that grinds garbage and flushes it away down the sink like waste water. It can be attached to any sink and is installed directly under the sink bowl. Simple in construction it requires very little attention or service after once being installed.

The dreaded cleaning-up-after-dinner job is simplified. All you have to do, if you have a G-E Disposall, is to scrape the dishes as usual. But instead of collecting the food waste in the sink to be disposed of later in the traditional garbage can you simply put all peelings and food scraps into the drain. Here your G-E Garbage Disposall shreds them up and washes them away. There is no more running out to the garbage can in all kinds of weather with a dripping mess which will eventually collect flies and health-endangering germs.

ON KEARNEY MESA

CONTINUED FROM PAGE 34

two elementary schools; one high school; parks; playgrounds; sewage disposal plant and sewer system; water supply system; macadam road surfaces and concrete curbs; street lighting; and an electric sub-station.

The water system—now under construction—will meet the city supply in Mission Canyon. Water will be brought to a 5,000,000-gallon reservoir, within site and thence distributed to buildings.

Linda Vista house designs utilize many architectural features common to Southern California. It has been necessary, however, to work within the rigid cost limitations set by the Lanham Act, which stipulates shelter costs must average $3,000 a unit. Yet housing standards—adapted from USHA and FHA—have been exceeded in Linda Vista homes.

There are 36 different housing designs on the project. To gain variety and to minimize utility cost, there are four general building types; 1,184 being single family buildings; 237 two-family buildings; 178 four-family buildings and 105 six-family buildings. To accommodate both small and large families on the project, some units will provide one bedroom, others two and still others three bedrooms.

Planting plans, now completed, will provide colorful landscaping for both house and park areas.

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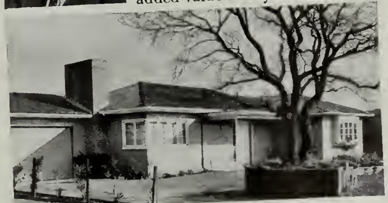
JAMES H. ANDERSON, *architect, Berkeley, says:* "I always specify Redwood to be positive that the exterior will be durable . . . withstand weather, without warping or cracking. Naturally, therefore, Redwood was specified for my own home. Its beauty and durability give added value to any home."



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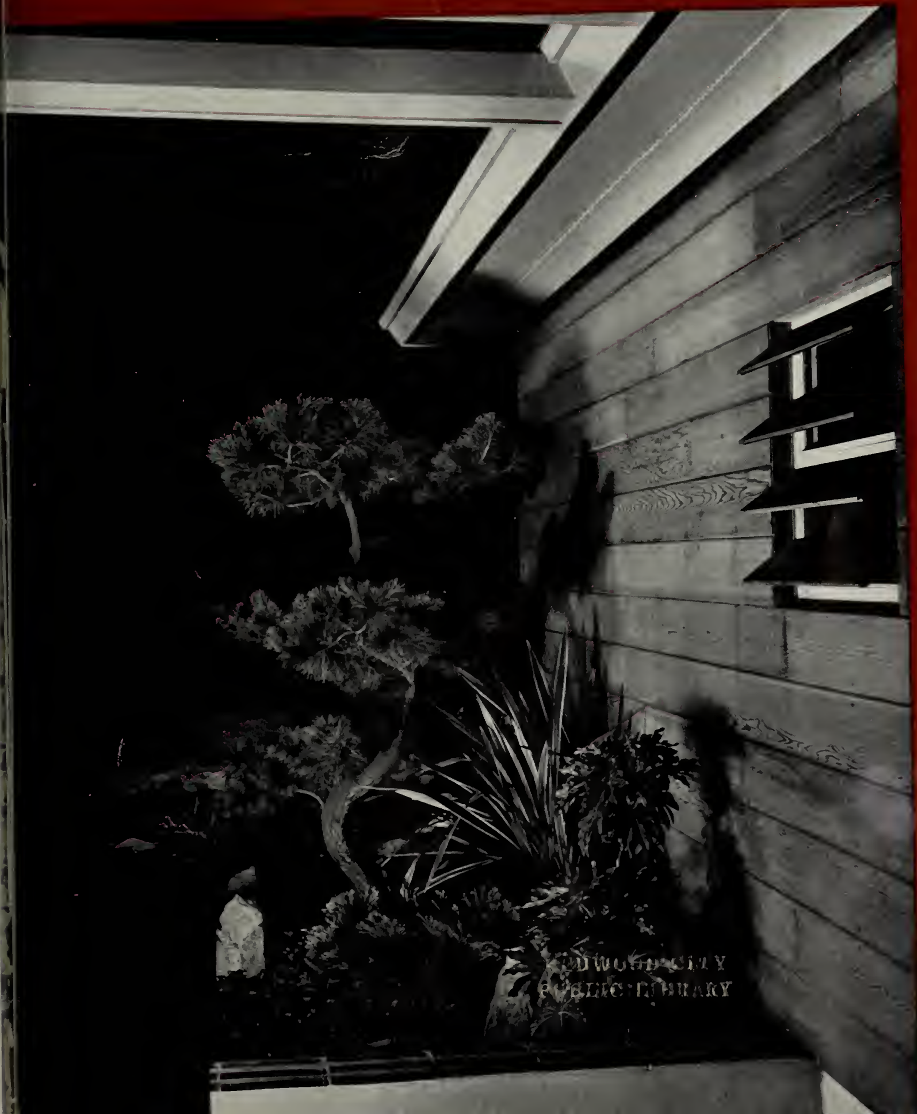

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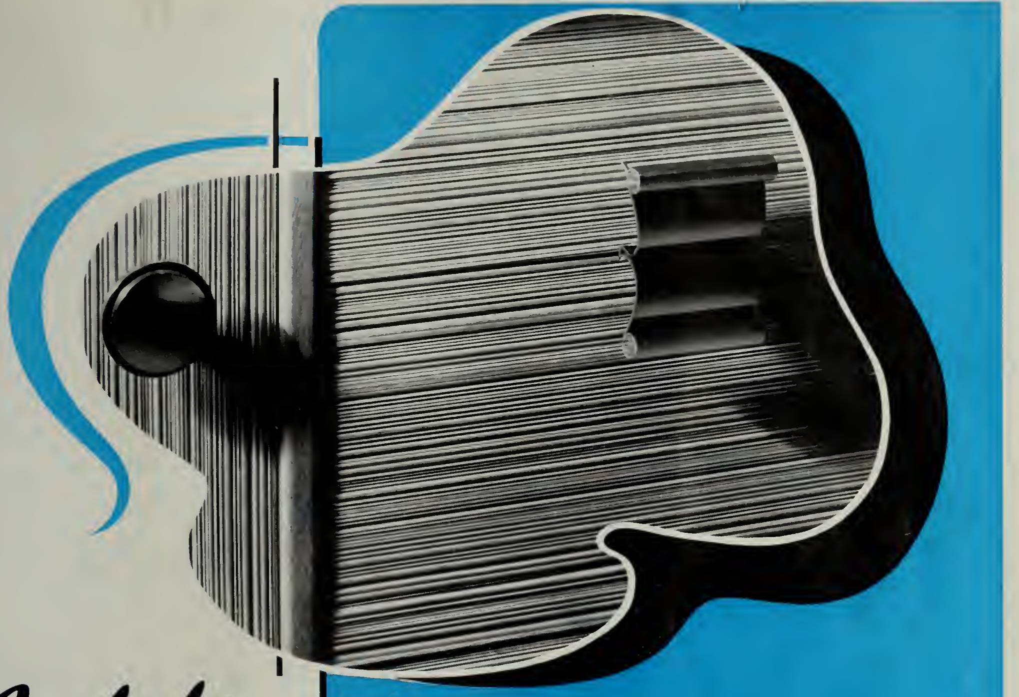

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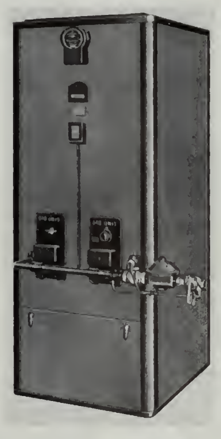

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MUSIC

When you come right down to it—and I've said everything bad about him that can be said—Schnabel is alone in his re-creation of the German music of the Vienna period. Others may improve some of it; none masters his range of the period.

Schnabel loves to play the piano. Of that his recordings, without other evidence, would offer proof sufficient. Indeed, the greatness of his faults is the greatness of a love that is still loving: enthusiasm careless of listeners in the rushing passages, a lingering delight, search after remoter and remoter qualities in the slow movements. I think particularly of the roaring fugue of the Beethoven *Hammerklavier Sonata*, opus 106, the runaway *Diabelli*; the slow movements of the Mozart *B flat Concerto* (K 595), the Brahms *First Concerto*—oh, I'll grant you it's not usually played so in performance!—the *A Major Sonata* of Schubert, a miracle of love.

His Beethoven recordings naturally are the center of attention. He has recorded all the sonatas, several of the variations, some bagatelles, and the five concertos. They are not even, and they are not perfect, and some of them are pretty bad (*Sonata, opus* 31:2; *Bagatelles, opus* 126). A good deal of it is perfunctory, as if he had to get it in, just accurate, attractive or pleasing (*Bagatelles, opus* 33; *Sonata, opus* 101). The early sonatas often seem the best, but after a really live performance of one of them the recorded performances lack guts, too careful. Certain movements stand out.

The middle works are perhaps the best, the indelible re-creation of the *Sonata, opus* 31:3, the truly heroic *Apassionata.* The late works suffer a general lack of inspiration, a meaningless carefulness; but among them are the supreme single movements (*Adagio, Sonata, opus* 106; slow movement and last pages of the *Fugue, opus* 110). For some the recording of the last *Sonata, opus* 111, is very great: I cannot feel that—a marvelous organization of the notes. The concertos I prefer backward, the first the best, the *Emperor* the least. Apart from the *Sonata, opus* 31:3, I find his utmost quality and musicianship in certain transition works, the little, neglected *Sonatas. opus* 27:1, 54, 78, 90. These should be in every library, first of all for the rarely heard music, then for the performances.

Two of the largest Beethoven compositions, the *Erorica Variations opus* 35, and the *Diabelli Variations, opus* 120, have been well recorded by Schnabel, but I feel he lacks the sense of them as rhythmically complete structures. The effectiveness of the parts takes precedence.

Schnabel's Mozart-playing also varies. His touch inclines to be heavy, his rhythm often stolid, rushed, or ragged. He often fails of that note-grouping which is the essence of Mozart-playing (hear the *D Major (Coronation) Concerto* recorded by Landowska). At his best, in the memorable reading of the *B flat Concerto*, the Viennese loveliness of the *C Major Concerto* slow movement, the unexpected liberation of the final movement, he awakens a renewed understanding. Others are more stolid *(F Major Concerto).*

He is at his best in Schubert and should record more of it. There he is at ease, the true amateur, far from the Germanic curse of scholarship.

I have spoken of the *First Concerto* of Brahms. This discourages one from hearing other performances. I did not at first care for the *Second* in his recording of it. But renewed hearings convince me that this is the equal of any performance. Hearing it unexpectedly, as I heard it recently coming like a good salt-water breeze into Sears-Roebuck's—they know what will sell radios—it becomes big as the ocean.

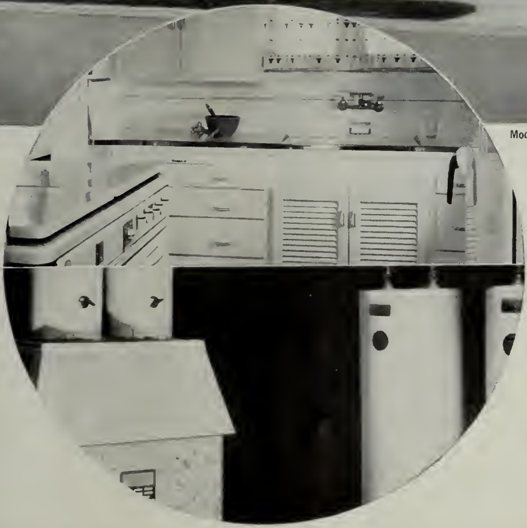
Outside the music of these composers, Schnabel seems at a loss. One knows that he has played even Schoenberg and is a good friend of the composer: he composes rather like Schoenberg, but in an ineffectual manner. One knows that he is well acquainted with the entire scope of music. Yet his recording of the *D Major Toccata* of Bach I think quite dreadful.

In chamber music, if it is his music, he belongs. Yet one feels that it is apart from his finest work. Anything he has done is worth hearing, however, and worth owning.

The public has not driven the performers to find their way around among some of the major works of Beethoven. Fortunately, thanks especially to Schnabel and Petri, with a bow to Gieseking (*opus*

(Continued on page 39)

CALIFORNIA ARTS AND ARCHITECTURE—Vol. 58, No. 10—Published monthly at 3305 Wilshire Boulevard, Los Angeles, California, by Western States Publishing Company, Inc. Established 1911. Yearly subscription price, $2.50. Entered as second class matter January 28, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879.



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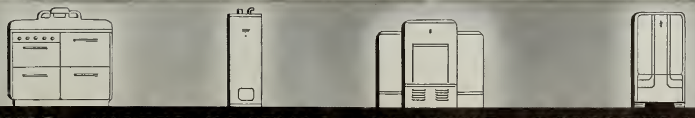

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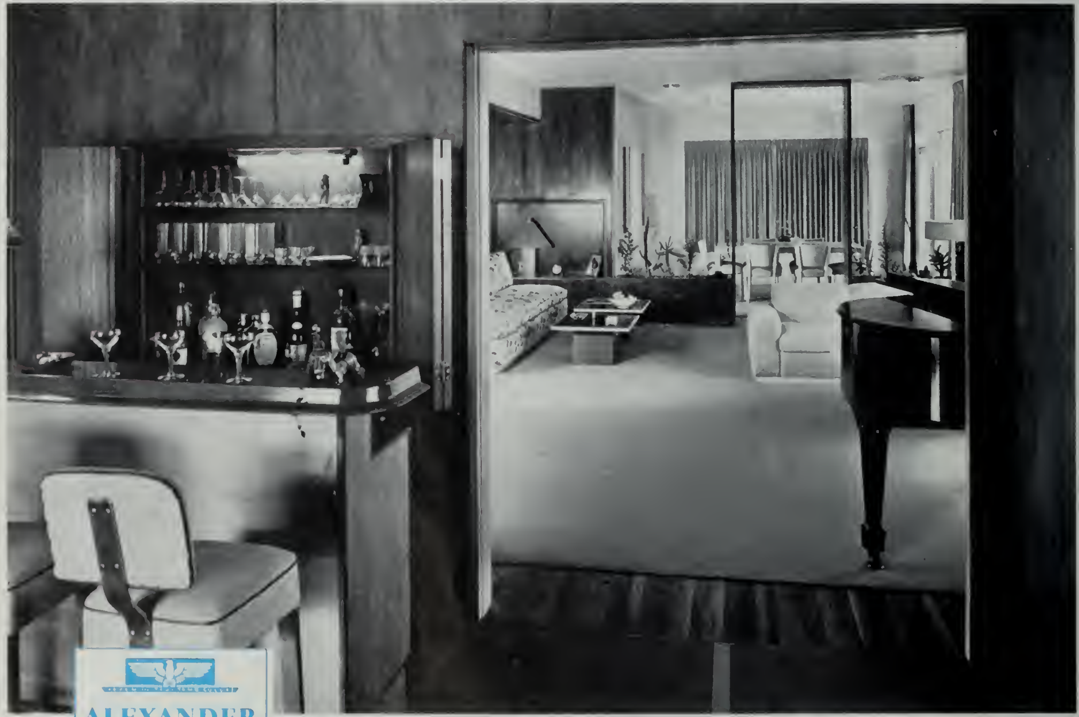

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Entrance detail for the residence of Mr. and Mrs. Goerge Behrendt. Architect, Sumner Spaulding, F. A. I. A. Photograph by Charles Potts.

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THEATER

Some day there may be a pie-in-the-sky heaven where would-be inventors, writers, actors—yes, and dreamers, too—can pursue their merry way trying to do the *thing* as they see it.

The Turnabout Theater is the result of just such individuals. After twelve years of knocking about the country with varying success, the three Yale Puppeteers merged with Actress-Director Dorothy Neumann to found the kind of a playhouse they wanted.

A stage at either end of the intimate auditorium with seats that turn about gives the theater its name and also its means of presenting both a puppet and a live show in one evening.

Main feature of the puppet show is a modern musical version of the story of Noah's Ark that compares favorably in story and lyrics with the best this department has seen in recent seasons. A sophisticated satire on Southern California, and Hollywood in particular, the show sparkles with gems such as *Let Me Go to Sleep in Pasadena*, which misses none of the possibilities for caustic comment on that village's eccentricities and conventions. *Misunderstood*, a comic torch song sung by the snake who gave Eve the apple, and *Let There Be Light, Says Otto K. Olsen*, a ditty in praise of Hollywood's lighting genius, are two more of the top songs in the musical comedy.

At the other end of the house is the live show staged by Miss Neumann. An intimate revue consisting for the most part of solo efforts, it too boasts material of the better than average caliber. Feature of the evening is Elsa Lanchester's rendition of English barroom ballads which defy descriptive superlatives.

Miss Lanchester's part in the show, however, is only one of the first-rate performances of the revue. Dorothy Neumann, Gita Perl, Harry Burnett, Frances Osborne and Lothar Perl all add to the plus value of the evening with their individual offerings, while Forman Brown's lyrics and book literally shine throughout.

The month saw the above-mentioned *Fun For the Money* close prematurely as a result of an overdose of directors and an underdose of direction. *Jump For Joy* also nursed its last audience shortly afterward. Reverberations from the overwhelming success of *Cabin In the Sky* resulted in Ethel Waters reviving *Mamba's Daughters* as a vehicle to show off her dramatic talents. The revival served its purpose magnificently despite the poorness of the play. At the El Capitan, Laird Cregar opened in *The Man Who Came to Dinner* and bowed to none of his predecessors in his characterization of the vitriolic Sheridan Whiteside. If Los Angeles theatergoers will ever let the show close, it probably will be seen in San Francisco.

Pasadena Playhouse begins its twenty-fifth season with Samson Raphaelson's *Skylark*. It runs till the eleventh, when the Percy Denham thriller, *Ladies in Retirement*, opens. Following comes the coast premiere of the Elmer Rice play, *Flight to the West*. The play opens on the twenty-eighth.

Love Can Settle Anything is the tentative title of the revue scheduled to open October 27 at the Music Box in Hollywood. Whatever the final name is on the marquis come opening night, this column looks forward to it with eagerness because of the list of writers and producers working on the show. Jay Gorney, Henry Meyers and Edward Eliscu, who contributed the major portion of the book and score of the hit, *Meet the People*, have again collaborated on the same chores in this new show, while Danny Dare and Mortimer Offner repeat in the dance and book direction jobs respectively. Producers of the show are Jack Kirkland of *Tobacco Road* fame and Dwight Deere Wiman, another Broadway producing veteran. Further similarities between *Meet the People* and the new offering is the unusual method of casting which is simply to audition unknowns, let them present the specialty they like best and then develop it into a production feature if it is acceptable.

Another result of the tremendous success of *Cabin in the Sky* is the decision of Katherine Dunham to remain here on the coast. Now being readied is a series of concerts after which a permanent show of some sort is planned. Included in her concerts will be the numbers that had New York critics fumbling for their Thesauri in search of appropriate adjectives. Concert dates are: October 7th and 9th in San Francisco, the 10th in Carmel, the 11th in Santa Barbara and the 17th in Los Angeles. It's something worth seeing.

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When an artist of great original talent discovers a new form of self-expression, or impresses an existing idiom with so much of his personality that it becomes thereafter his own, the general public is apt to be unsympathetic, shocked or affronted, in direct proportion to the originality, or perhaps one should say the unfamiliarity, of the artist's findings. Gradually the surprising forms become familiar, the strange words become household sayings, and the world is converted to the new by propaganda from every department store window.

From this angle the San Francisco Art Association's 61st annual show at the Museum is an educational triumph. Almost every influence from 1850 on is represented, with the accent on Picasso, Matisse, Leger and the douanier Rousseau. It resembles an exhibition of the children of one's friends, in which the features of the older generation are recognized in the current crop, strangely mingled, with here and there a startling likeness; but, as in all children, somewhat immature. Here is something with a surprising superficial resemblance to a Picasso of 1926; over there, beyond the young Vlaminck landscapes and Derain heads, is a child of Juan Miro with—well, well—the coloring of Matisse! Art makes strange bedfellows.

Even some of the better known local artists have shed their influence beyond their own frames. There are several Matthew Barnes, only one of them bearing his signature. Others are similarly complimented. The naive school of thought is adequately represented. So is conventional realism.

Perhaps a great deal of this effect of eclecticism is due to the three-jury system used this year; one radical, one conservative, and one intermediate, with two votes from any jurors sufficient to pass a picture. This allows a great deal of leeway. It results in a show not representative of any one viewpoint, which would tend to give an effect of unity, and at the same time it lacks the stimulating incongruities of a no-jury exhibition such as last year's open-air show. It is difficult to pick the good from the mediocre.

The sculpture section this year is small but interesting. There are several things in polychrome, a stone head by Eve Mitchell, with bits of colored glaze, and two figures in colored plaster by Charles Umlauf. David Slivka shows a woodchuck in terracotta which has a great deal of woodchuckish charm and yet succeeds in being thoroughly sculptural. There is a wooden rabbit by Forrest Wilson, a head of wood by Franciena Terebova, with colored pebbles set in here and there, apparently at random; a head in marble by Brents Carlton: figures by Mary Erckenbrack, Claire Falkenstein, and Franz Sandow, and a Sniffing Panda by Kisa Beeck.

Altogether the animal kingdom is well represented in sculpture. Karl Kasten has a one-man show with beautiful whales and porpoises in wood, standing on their chins and twisting their tails, simplified and subtle; several small but monumental bears; a skate with tail in air, somewhat like a warming pan: and other small animal carvings. He also shows two very nice reclining figures.

Prizes awarded by the Art Association this year were: Anne Bremer Memorial Prize, to Mine Okubo, for Miyo and Cat; Emanuel Walter Fund, to Alexander Corazzo, for Composition; Artists' Fund, to Robert Howard for his Petrified Forest: Edgar Walter Memorial, for sculpture, to Avid Ziedler for Hondura. Prizes from an anonymous donor were awarded to Elmer Bischoff for Still Life With Wine Bottle: to Sylvester Matao for The Wrong Catch; to Virginia Stolz for Mines; and to Robert Zava's Old White Church. Alexander Masley's Roadside Stand was awarded the Medal of First Award and the Certificate of Honorable Mention.

The Coutrvoissier Galleries had an interesting show, of Surrealist

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Paintings presented by Julian Levy, mostly by Dali and Max Ernst. Dali's paintings are always stimulating, to say the least, and his technique is unbelievable. The other-worldishness of his dream pictures was played up to the hilt in this new show by spotlights carefully arranged in a darkened room—a rather theatrical device but effective.

The California Palace of the Legion of Honor is holding over its exhibit of *Esquire* cartoons, a very popular show. Even minus the titles, these pictures retain their punch—which cannot always be said, with truth, of many more serious efforts.

LOS ANGELES

Alexander Calder, playboy of wire, tin, bits of crockery and what have you, is showing mobiles, stabiles, and jewelry at Peter Graham Harnden's Design Project from September 27 to October 27.

In case you don't know, a mobile is a gadget of assorted shapes balanced and suspended from wires. The whole or parts of it moving. The best of these are delightful in the sense that any gadget is pleasing. They serve no purpose, but are a heck of a lot of fun to watch or play with.

Although Calder has experimented with motors to keep the mobiles mobile, he finds wind power the most congenial and the mobiles on view are of this type.

Of course, there will always be a number of very serious people who have no sense of play, but anyone who has ever swiped junior's electric train or cornered the winding toys should enjoy the mobiles.

The stabiles are something else again. Chunks of iron in pleasant shapes are not enough for us. We belong to the "Movement is Essential to Gadgets" school of thought.

Calder's jewelry is marked by the playful and creative mind of a man who is thoroughly familiar with the materials he works with. There is nothing pretentious about the jewelry. The shapes are dictated by the material rather than by an attempt to create artful designs.

Fernand Leger, one of the leaders of Modern French painting, an early cubist, and one of the important influences of modern design exhibited drawings, gouaches, and paintings at the Stendahl Galleries.

In his latest work he has departed from the familiar style of machine forms and is now using the human figure in a freer fashion than before.

Especially interesting were his studies of bathers and divers in which he retained his uncanny ability to achieve a perfect balance between each shape, area, and color. A feat which was characteristic of his compositions derived from mechanical forms.

The large "Composition with Two Parrots," mural-like in conception makes great decoration.

The competition for a "one-man show" put on by the American Contemporary Gallery unveiled some interesting talent. Although much of the work was amateurish, serious, but undeveloped, there was little of the screwball stuff one expects at this type of show. No real jewels were stuck around the necks of lovely ladies and no false noses protruded from the canvas.

To date, the winner is unannounced but promising work was contributed by Kenneth Ruffner, Walter Herrick, G. Powell Harding, Wray Wolfe, and the "find" of the show, Martin Mondrus, age sixteen.

Paul Clemens, who has been living and painting in Los Angeles for the past year, is exhibiting recent work at the Frank Perl's Gallery until October 14. Clemens does no delving into the subconscious; whittles out no abstractions, but works in a modified impressionists style. As a result he is becoming an increasingly popular painter. As ever a great number of people like to look at deftly painted portraits of good looking gals, sensuous nudes, colorful flower, still lifes, and pictures which tell a story. Clemens handles all this with the ease indicative of an accomplished craftsman and painter.

By now everyone has heard that Salvador Dali has been showing his latest dream-ups at the Dalzell-Hatfield Galleries in the Ambassador Hotel.

(Continued on Page 39)

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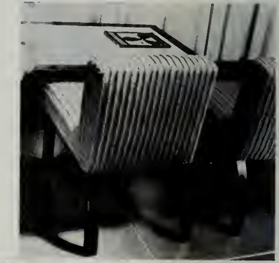

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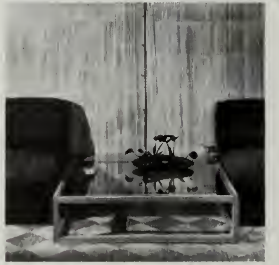

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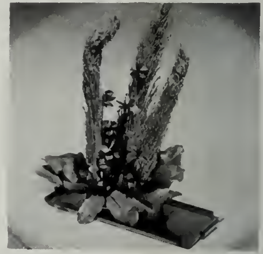

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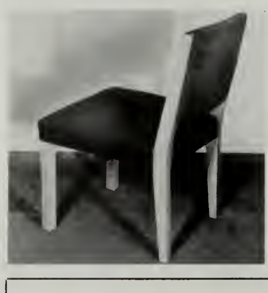

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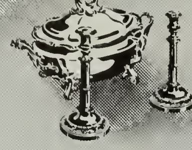

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SOUTHERN CALIFORNIA Edison

BOOKS

A THOUSAND SHALL FALL, by Hans Habe; Harcourt, Brace and Co. ($3.00)—Here is the story of the gala reception the French higher-ups and lower-downs arranged for the Nazis in May and June of 1940. It was called at the time an invasion. The majority of the French so considered it. But—surprise, surprise—when the Nazis arrived, gentlemen high in the French command deftly flipped over their "They Shall Not Pass" banners; and what should be written on the other side but "Welcome"!

In "*A Thousand Shall Fall*," Hans Habe records his own experiences in the Twenty-First Foreign Volunteers, who were thrown into the front lines and more or less abandoned there. This may have been madness in the high command, but more probably it was method. These volunteers were men who would put up a last ditch fight against the German Nazis, so the French Nazis wanted to get rid of them. Therefore they were left out where they'd be shot. Neat, what? Not to say thrifty: the French could get them shot with German bullets, saving their own to give to the Germans to shoot more Frenchmen later on.

It's a stomach-turning story; told with singularly little resentment or recrimination, by a masterly story teller. Habe is a Hungarian Catholic (odd, how many of these anti-Hitler "Jews" turn out to be Catholics!) only thirty years old. When he was twenty-one, the Nazis tried to assassinate him because of his anti-Nazi writings in the Vienna newspaper, *Der Morgen*. They further honored him by including his books in that adult Nazi enterprise of book-burning. He became League of Nations correspondent for the *Prager Tageblatt*. This part isn't in the book—you have to get it from the cover packet. Habe begins with his enlistment in Geneva at the outbreak of the war, ends with his arrival in New York on December 3, 1940.

Step by step he traces his own part in the humiliating, demoralizing retreat of the French army; the growing recognition among the soldiers that this was not defeat, but betrayal.

Isolated in the village of Verrieres, Habe and the courageous Lieutenant Saint-Brice talk together. Saint-Brice, an officer, has been in touch with affairs higher up that Habe, as a subordinate, could not know about.

"We had not prepared for this war," Saint-Bryce says. "No, I don't speak of armaments. We could have caught up in nine months. But no Frenchman knew what he was fighting for. The Germans, over there, wrapped their foulest plans in ideological tissue paper. And we? We did the opposite. We were really fighting for freedom and humanity, and we were ashamed of those two words . . . Our young people didn't even know what the Germans meant. Even today, the blockheads think they'll survive a Hitler victory. Yes, they *will* survive! But as slaves. The purpose of this whole war is to bring slavery back to the world. And the world will regard us as voluntary slaves!"

Further, Saint-Brice says: "I know the old story of our deficiency in arms. But do you think that was the decisive factor? Didn't we win the World War despite our inferior armament? They say that the greatest part of our aircraft was destroyed on the ground. Do you know what that means? There were officers who prevented our pilots, at the point of a gun, from taking off. Can you conceive of such a thing?"

"No, I cant."

"'I am beginning to understand; we were not sold out, but we were betrayed."

It was not, he reasons, a purchased betrayal, but a voluntary one; by officers who went over to the German cause without German solicitation. Even as they talk, they perceive that the Germans are still expecting resistance to their advance through Verrieres; they have not yet grasped the completeness with which the French forces have been sabotaged.

"I took up the thread of his thought."

"On this lousy road, resistance is unthinkable."

"'Right,' said the officer. 'That's what they want to show us. It's the same men who sabotaged our armament. Always the same. They started the Dreyfus case—and lost it. After that they were dethroned in France. Now they're taking revenge for the Dreyfus case. Now they expect to stage a triumphal comeback on German bayonets. People won't understand that. Not for a long time. Because, by accident, war was declared between Germany and France. Because our generals were not as straightforward as General Franco. He, at least, openly invited foreigners into his country . . . In Spain, civil war was openly proclaimed. The motives were clearly stated. No false slogans, no false banners! You could take one side or the other. Here they all sail under a false banner. They make it look as though Frenchmen are fighting Germans. Never, never, I'm telling you, would France have lost the war against Germany. We would have beaten them even with our mediaeval guns. But this was a war of Frenchmen against Frenchmen. And no one told us . . ."

Many of the French honestly believed their country would be better off under a Hitler victory. In the latter part of Habe's book they are already beginning to learn their lesson—the hard way.

The book is a valuable record, magnificently written. It brings home, among other things, the too little understood fact that when the Nazis speak of enslavement of other races they mean—for once—just what they say. And it brings evidence that no Maginot Line, no English Channel, and no Pacific Ocean can be depended on to block a Nazi conquest. The Nazi conquest of France was completed before any soldier moved.

THE STRANGE WOMAN, by Ben Ames Williams; Houghton Mifflin Co. ($3.00)—That Jenny Hager was a mean woman if there ever was one. Not satisfied with bringing ruin to the souls of men, she brought prohibition to the state of Maine. Maine held out for nearly 600 pages, which was better than any of the men could do. For them, Jenny never took more than a couple of hundred pages, and when she got to Elder Pittridge she polished him off in a mere 75. She drove her own father to drown his suppressed desire in rum, she tried to get old Isaiah Poster bumped off, she harried Isaiah's son Ephraim into delirium tremens. John Evered was tougher—she bowed him with sorrow, but he could take it. She really got into her stride, though, with the Elder—drove him from the bed to the bottle to the river, in practically no time at all. She got a lustful pleasure from brawls and hangings, and whipped babies just for the hell of it, but she passed herself off on Bangor, Maine, as a good, good woman. It beats all, what a gal can get by with. Jenny becomes something of a trial to the reader as well as other men folks, but the parts about logging in the Maine woods, and the final episode about the Civil War, are good reading and writing.

THE SUN IS MY UNDOING, by Marguerite Steen; the Viking Press ($3.00)—In 1760, Matthew Flood inherited the Bristol trading fortune of his grandfather, and it takes Marguerite Steen 1176 pages to tell what happened to Matthew and his descendants in the ensuing half century. That's a lot of type, but *The Sun Is My Undoing* puts it to good use, telling a dramatic, tidily constructed story with practically no filibuster. The author brings to life the Bristol and the Havana of the late eighteenth century, and she moves through the era as comfortably as though it were her own private sitting room. In the first episode she even falls into an imitation of the eighteenth century prose style, which rather gets in your hair; but once she gets her hero from Bristol to the Gold Coast of Africa, on a slaving expedition, she sheds her affectations and settles down to business.

Young Flood abducts a Negro girl of fabulous beauty (here the author quite goes to town) and takes her to Havana, where she dies in bearing him a child. Flood is lost at sea, and by virtue of a mock marriage between himself and the slave girl, which the courts uphold as legal, the daughter inherits the Flood fortune. She marries a Creole landowner, and their daughter, in turn, becomes the prospective heiress. Euchred out of her rights, she goes to her ancestral Bristol, by way of the Spanish court, and after raising considerable hell eventually returns to Cuba and a readjusted life; and of course it wouldn't be fair to give away the plot by telling you that Matthew Flood shows up again in the final episode, to set things right.

It's an exciting book, with emotional and physical violence as its normal climate. You'll call it a romance rather than a novel, if you remember your English 37-B, and you may call yourself a name or two for sticking with such a yarn when you ought to be worrying about ideologies and the price of pork chops, but the book is really a mighty good time for three dollars.

ARCHITECTURAL PHOTOGRAPHY
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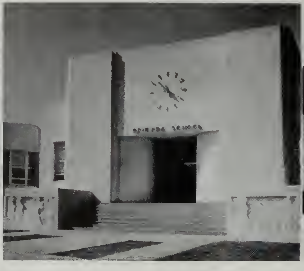
Below left: The Plywood walls of this El Monte, Calif.. gym will take punishment galore as will the plywood booths in the photographic laboratory of the Los Angeles Art Center School (below)

The smooth, flawless walls of architectural concrete formed against Plywood add greatly to the beauty of this elementary school in Tupelo, Miss. Plyform serves as sheathing and lining combined.

Linoleum laid over a Douglas Fir Plyw floor wears longer and is never disfig ugly board marks Plyscord, the utility s grade, should be specified for this purp



Below: The interior walls of tl Henry Hoover School, Whittier, were formed against Plyforn There was no plastering Paint w plied directly to concrete.

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④ Douglas Fir Plywood is ideal concrete form material. Use Plyform where multiple re-uses are desired; specify Plyscord for 1-use forms, then salvage it for sub-flooring.

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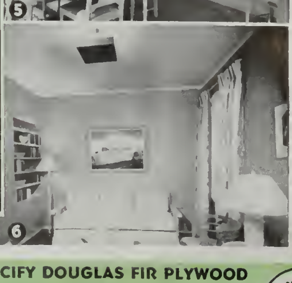
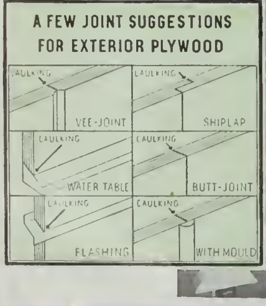


⑥ This photograph shows grass cloth over Plywood. The walls of the dining room above have a light stain finish. For complete finishing data, send for free finishing folder.

A FEW JOINT SUGGESTIONS FOR EXTERIOR PLYWOOD



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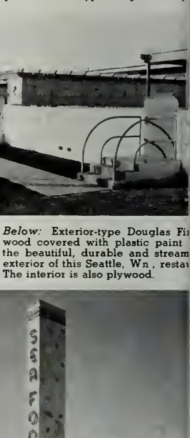
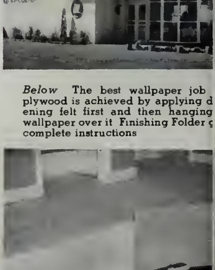
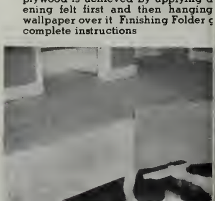
Below: The cut-outs in the walls individual play yards in the Jennie Tucker School, El Monte are in we proof Exterior-type Douglas Fir Ply



Below: Exterior-type Douglas Fi wood covered with plastic paint the beautiful, durable and stream exterior of this Seattle, Wn., restau The interior is also plywood.



Below The best wallpaper job plywood is achieved by applying d ening felt first and then hanging wallpaper over it Finishing Folder g complete instructions



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Notes in Passing

• "NOW WE PLAN" is pretty definitely set for an October 15 opening at the Los Angeles Museum. It's a big brothy boy of a business and the last minute doings have at least forty gentle people hovering on the edge of a nervous break-down. The bits and pieces are gradually coming together however, and the whole thing is going to make great good sense. We saw it a few days ago and the scale is staggering. We are sure that even the willing workers are a bit startled at the size of their creation. Everything but the stuffed bison has been shunted aside to make way for the devices of the exhibition. Roland McKinney, with the aid of a five-man committee and members of the *Telesis* group, is busily simmering down the last forty-eight thousand maddening details into the shape and the form of a final result. The show should have a telling effect upon the general movement we call social planning. It will deal with the region and what has been done to it. And more than anything, it will make its audience conscious of the crying need for cooperation in planning for the kind of life we want to live.

• An organization has just been formed to meet the spontaneous desire of all people of good will in all walks of life who want to "do something" for Russia. There is urgent and immediate need for aid of all kinds. The Russians are at present suffering enormous casualties in the war against Hitler's Germany. They have by reason of their magnificent courage and their numbers severely jolted and perhaps thrown completely off balance the plan of Nazi world conquest. Their armies have been the first to meet the Panzer divisions on anything like equal terms. They are confident of an ultimate victory and their morale has astonished the world. Though they had anticipated this war and had conserved large quantities of medical supplies in readiness for it, these supplies have now been largely consumed and the resulting scarcities will be unbelievably tragic unless the other enemies of Hitler send immediate practical aid. It is in the provision of this medical aid that people in this part of the world will wish to cooperate. It is a cause exclusively humanitarian, with no angles of politics or ideology. Nor is it in any way impractical—the goods needed include easily transportable anaesthetics for field station surgery, sulfathiazine and other newly developed sulfa-compounds, heart stimulants such as adrenaline and caffeine, tannic acid preparations for those suffering flame wounds, serums and anti-toxins, and instruments and supplies for wound surgery. All this material can be bought immediately in America and shipped without delay or complications; and every offer of help, both personal and financial, will be warmly and eagerly welcomed by the Russian War Relief, 8632 Sunset Boulevard.

• Charles Mattox is the winner of the first one-man show competition held at the American Contemporary Gallery. There was a lot of painting to think about and to chew over. There was a lot that was very good, some that was bad, and a few that were indifferent, but on the whole, there was some pretty stout work to be considered. Mattox's *Refugee* was the unanimous choice of a jury that went on to give four honorable mentions to pictures that were interesting or promising or provocative. They were Vincent Ulery's *Birds*, *Flight* by Ray Wolfe, Constance Stengel's *The Burned Book*, and *Bone with Concretions* by Clinton Adams. Young Mattox, the winner, was born in Bronson, Kansas and studied at the Kansas City Art School. He mixes chemicals in a diabolical formula to produce unusual effects when combined with water color paints. Currently he is working in a magnesium defense plant.

• A lot of things have been around lately that are pretty cheery indications of a good season. *Mamba's Daughters* was a slow-footed but effective vehicle for one of the great women of our time. Ethel Waters moved slowly and gently and with a mounting, burning fury to the climax of a characterization that is deep and rich. We don't know how we like her best. We only know that we always come away convinced that she is one of the world's great entertainers. One should be but isn't at all surprised that she is also a damn fine actress.

Something called *Dante* is opening at the Biltmore on Tuesday, the fourteenth. We were inclined to fluff the whole thing off until angry friends leapt at our throat and gave us such a twenty-four sheet blow-up on the gentleman that we can hardly wait. He is evidently one of the greatest magicians since Cagliostro. If everything we hear is true he will probably end his performance by sawing the audience in half.

Cornell trots out in the *Doctor's Dilemma* at the Biltmore on the evening of November 19. It will doubtless be a beautiful performance but we are sure to be reminded of our late Aunt Effie when the shirtwaists and the feather boas make their appearance. Whether the old play will jump up and make noises like a live thing remains to be seen. The sharp and caustic Mr. Shaw will doubtless have us on the edge of our seats with a few bright and pointed speeches but we have a feeling that the rest of the play will be a little on the side of the hair pieces at the museum.

• The Shrine Auditorium will be the scene of some technically first-rate screaming when the Fifth Los Angeles Opera Season opens on November 3. The San Francisco Opera Association will present *Simon Boccanegra* on the third. The evening of the fourth gives out with *Daughter of the Regiment*. On the sixth we certainly intend hearing *Der Rosenkavalier*. On the seventh the *Love of the Three Kings*. On the eighth the *Barber of Seville*, and a matinee performance of *Tannhauser* on the ninth. The casts are star studded and we hear that the productions are first-rate. If you see a little man in the audience throwing his boutonniere at the singers you will know that we are liking the performance very much.

• After finishing every last little word in this distinguished journal the reader is to leap into his or her automobile and go see *Here Comes Mr. Jordan*. On those rare occasions when Hollywood does it, it's worth going more than mere miles to have a look. No fair telling the story or the little tricks that make it go. But this is a picure that is well off the groove and it will have you in tears and stitches for all of its hour and twenty minutes. Robert Montgomery is a joy and a new young actress whose name we don't know because we missed the credits has a face and a voice and a way of making them go together that will set you dreaming. The prize and certainly the surprise performance is that of Jimmy Gleason. The little guy has a scene in the prize fighter's dressing room that will break your heart. It's a beautiful picture and a beautiful script. We understand that the producer, the director, and the star had to fight for it tooth and nail. Montgomery has been battling for years in order to get good scripts produced and intelligent parts to play. He has won the decision so many times and proved his point so effectively and brought so many dollars into the box office that it would seem that it's about time his opponents give up and admit that the man has taste, talent, a lot of good sense, and the knowledge of what makes fine pictures.

A MIME AND THE MOVIES

"Despite all the definitions and the credoes, what remains as the essence of every composition in any art is the image—the image of a color, form, line and space; the image of a sound, or a combination of sounds with silences and rhythms, the image of a smile—one which opens a world in which character is seen and, through the character, his world."—**FIRST PERSON PLURAL.***

"Truth alone was the daughter of time."—**LEONARDO DA VINCI.**

WHEN I first began to think of working in what became a personal theater *form—The Theater of Angna Enters*—many aspects of life seemed untouched in theater and novel. In a sense there are no words which quite convey those glints of a smile or a frown, those nuances of human behavior which are the subtle and intangible halftones of human emotions. My feeling was that mime best expressed those images characteristic of human physical movement and expression in the waking and dream states; those nuances of sensation, manners, and mannerisms, languors, intonations of expression—the list is endless—which change their form when crystallized in poetry and drama. I did not and do not impute superiority to mime. Far from it, I merely maintain that mime is a kind of abstract crystallization of phases and transitions—before your eyes—of life, for which words are merely descriptions, however illuminating.

Mime is the oldest, and the youngest, form of dramatic expression, and the most generally universal. It begins in the cradle, in the way a child yawns. It lends itself in the theater to every form, even to those arts not directly of the theater—yet it remains its own form. All human beings are mimes in the way they walk and smile; in the way they tell stories, imitating themselves or their friends or even imaginary characters in some anecdote.

I should perhaps explain that it was my adolescent dissatisfaction with what I was doing as a casual student in painting that prodded me into the expression which, unpremeditatedly, became my "Theater." I had a hunch about the value of movement to help my painting. It was easier for me to find a reason for making a dance or mime composition than a painting of those ideas and images struggling for expression within me.

When I began to work in the theater, the only mimes I had seen were clowns. I did not wish, however, to become *one* character. I wished, rather, to present many characters; nor did I intend to limit myself as to subject, time, or place. This, together with my belief and practice that the performer should be his own dramatist, choreographer, scene and costume designer, and composer, arranger and, even occasionally, performer of the music, was a departure in the contemporary theater. Yet when I had my first hunch for what became my personal "theater" I didn't know I was working in an ancient tradition. (That of the mimes from Dorian Greek days down through the *Commoedia dell' Arte.*) Self-education such as mine can be extremely informal. And, oddly enough, considering how little of mime there is in the theater—and movies—today, I never have felt that an audience in any part of the world in which I have performed was mystified as to the meaning of my compositions. One explanation, of course, is that mime which is natural is a universal language.

And so when I was approached with an invitation to work in the movie medium I didn't consider that unnatural because what I myself do is a kind of mimed motion picture—without the camera to record it. But until approached (by Mr. Albert Lewin, then by Mr. Sol Lesser, after he had seen my "theater" at Philharmonic Auditorium in Los Angeles), I confess I had not given much thought to that medium in relation to myself. I had a full-time job making and performing all over America, Canada, and Europe some 150 compositions which ranged 3,000 years of modes and manners in human behavior; painting eight exhibitions of some 1,000 items; writing two books—*First Personal Plural* and *Love Possessed Juana*"† and, in between, working on two Guggenheim Fellowship research awards in Greece, Egypt, Spain, and the Near East. Not that I hadn't been approached by "talent scouts" before Mr. Lesser came to see me. But the "contactings" of the former convinced me that I was better off attending to my own work.

Only this past summer (1941) was I able for the first time to give concentrated attention, in relation to myself as a possible performer and screen writer, to the fascinating film medium. Mr. Lesser was the first motion picture producer to suggest that I do in the movies what he had seen me do in the theater. However, I shall not describe at this time the curious developments which followed this suggestion of collaboration.

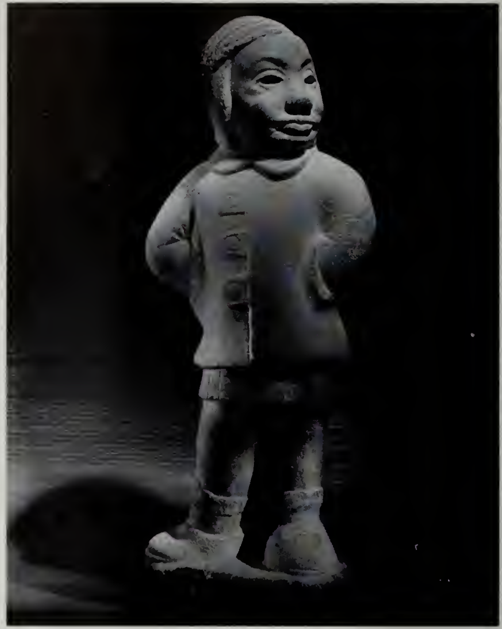
(Continued on page 38)

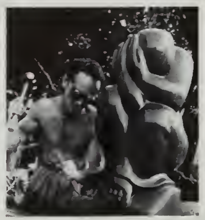
by Angna Enters

Opposite photograph
from "Antique a la Francaise"

Photograph by Ralph Samuels

LEON SAULTER





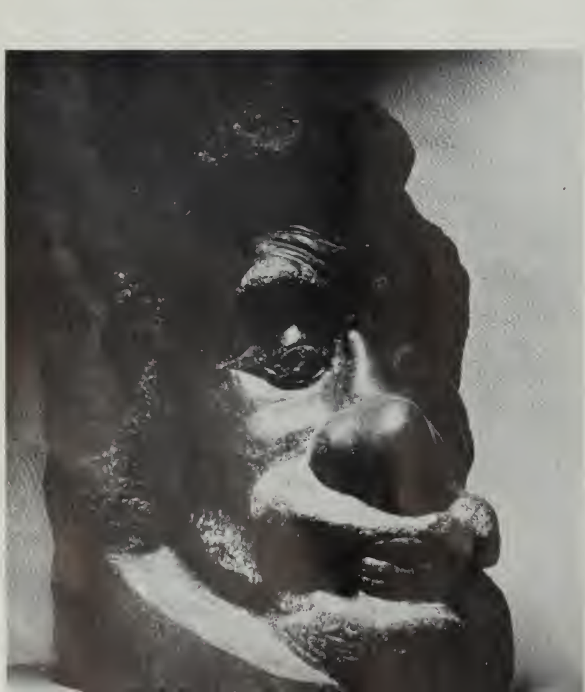
• Leon Saulter had the traditional humble beginnings that make a nice first part for the biography of famous artists. He was born in Wilno, Poland, thirty-three years ago and came to Detroit, Mich., with his parents at the age of thirteen. His formal education, copiously interlarded with hard work, came to an end two years later, at which point he set out to see—and possibly conquer—the world. His baggage consisted of a copy of Walt Whitman, whose *Song of the Open Road* made very appropriate reading as a medium-fast freight bore Leon westward. Since the sun was shining as the train clanked into Los Angeles, he gathered himself and Whitman together and decided he'd gone far enough.

He studied sculpture with E. Maier-Krieg. Good, practical experience came to him as an assistant on the Helena Modjeska monument in Anaheim, and Leon was able to develop his own æsthetic when he went to work for the Federal Art Project. Louis Danz, the sage of Anaheim, had considerable influence upon him. The project arranged several jobs for him, including two statues for the Bonita Union High School and "Pacifica," a large head for the Horace Mann High School.

The "Pacifica" was Leon Saulter's first diorite job. The extremely dense black stone, which takes a marvelous polish, really got him excited. Since the Egyptians, three thousand-plus years ago, very few people have had the patience and skill to bang this rock around. There was no longer much attraction for Saulter in modeling in clay and leaving the rest to a caster. The *taille-directe* was his dish, and the harder the material, the better he liked it.

Saulter's work is currently being shown at the James Vigeveno Galleries, 160 Bronwood Ave., West Los Angeles.

Buckley Mac-Gurrin



"When a search for an expression grows within an artist and finds an outlet in his chosen medium, it is then both a confession and an achievement.

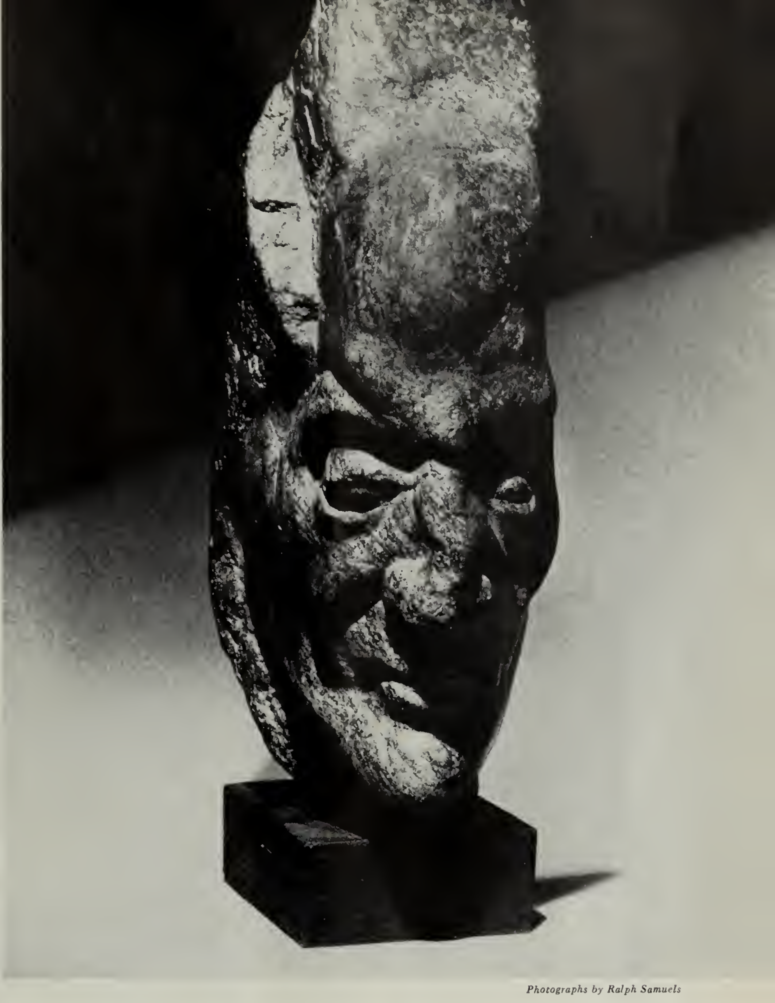
"I am going home to study the sculptures I did not dare to show. There, I have many monuments to my past and future errors."

Leon Saulter

ABOVE: THE BRAT

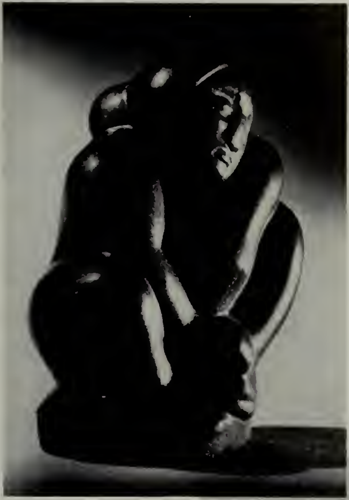
LEFT: CYRANO DE BERGERAC

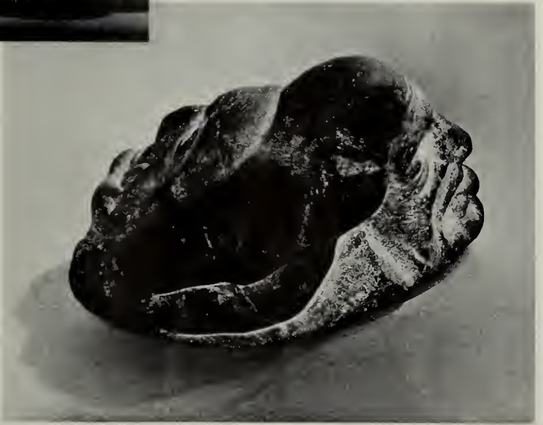
RIGHT: MEPHISTOPHELES



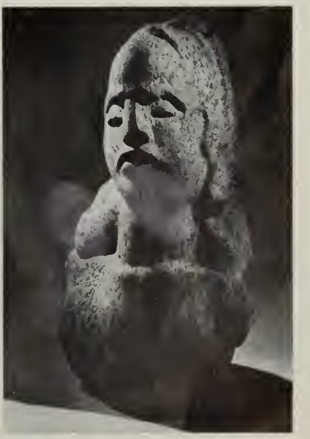
Photographs by Ralph Samuels

INTROSPECTION





SUSANNAH AND THE ELDERS



THE DREAM

ROY HARRIS

by Peter Yates

WHAT is it makes an artist American? Any nationality, but why American? Something he eats? Not what he learns in Paris. That vermifuge appendix keeps him up for a few years dodging the worms until of a sudden where is he? Dated. Lucky if he has a date.

It's tough to be after some fifteen years of unremitting, slogging effort a recognized genius, not dead yet, scarcely even mature or properly adolescent. How much do you really know? What can you really do? People want to hear what you have to say—in music. The whole merciless worldful of your would-be lovers will cut your throat, if you don't say it. It's like being Joe Louis. But you can't retire; and your toughest opponent is past success.

So Roy Harris—and listen to them pan him behind his back—like Virgil Thomson panning Sibelius. They're too bright to be White Knights: they have the anti-tank guns. Imminent potentials, but no juice. They don't know what a technic is, or a technique: they learned how it's done, learned it. They don't know that a creative problem exists, except the problem of getting somebody to give them a performance. Do you know what Harris did? He kept bringing manuscripts, fresh manuscripts, down to Rodzinski at the Philharmonic until Rodzinski had to hear it. If it was illegible, impossible, Harris didn't go home and rewrite it: he wrote fresh and went back. The idea was storming; grammar and punctuation seemed to be all he needed. It's part of the saga, because I heard it when they were still laughing at him in '33 at the Philharmonic. That was the year the Boston Symphony—Koussevitzky—performed and recorded *Symphony 1933*. If he could repeat, Harris was made.

In this country one success can put a man on top. Tense, tough, nervous, we want a winner, not a parlor-pleasure, want something big. Good is big. Gertrude Stein says touch a tree to it. Curiously, we don't want it obvious. Some of our pretending is foolish as a Colonial apartment; some of it our flowering like a home by Wright. Obvious, too, punch, sock, wallop, but intrinsic.

Harris hit it, one, two, three. Wrote a *Piano Sonata* and interested a pianist to tour with him and play it, interested clubs and such to pay the two of them to come and play it and hear him lecture on it. Three years ago Frances Mullen played some of the sonata to Fannie Dillon of Los Angeles, who was for a short time Harris' first teacher. Miss Dillon had never heard the sonata, but she recognized the material of it: he brought it to his first lesson. Apocrypha—maybe?

Opus 2 was a *Concerto for Piano*. Requiring a technique like Hofmann and double orchestra? Oh, no! Half a dozen chamber instruments—sufficient with the idea. So one evening it got on the radio, one of those charitable half-hours, but the public didn't hear them so often in those early days nine or ten years ago. People knew they were hearing something: this was different; this was theirs. Why? I asked that at the beginning. Let people hear a work of Harris or a work of Ives: they know. Letters came pouring in, and Columbia recorded the *Concerto*. You and I don't write letters, we're amateurs; but people do.

Harris kept on plugging and learning, digested what he had learned here and what he had learned in Paris. He got to Koussevitzky; and some group started playing his *Trio*. He wrote what he had to say. Envy and enemies, enthusiasts and nuts appeared. He was on his way. Sophisticates waited for the knockout.

He had it. *Symphony 1933*, *Johnny Comes Marching Home*, performances, recordings. He got jobs and commissions. He was on his way. But he didn't forget his problems. He poured it out, but he kept on fighting those problems.

Study of old music, Bach's *Art of Fugue*, Sweelinck's *Chromatic Fantasy*, the choral music of Okeghem, de Pres, de Lassus, led him far into treacherous fields. The White Knight banged around, like Paul Bunyan picked up lakes, starved in a French idiom. When he was good he was exciting; when he was bad he was perfect. His friends didn't like him perfect; his enemies didn't like the exciting idiom. Everybody had a crack at him. He tried to please everybody. He went on doing business. He didn't forget those problems.

He never stayed sweet, and he never really got small. Sometimes he got thin, jeweled a few didoes. Then he went to the Westminster Choir School to teach and turned out an a cappella *Symphony for Voices* on poems of Walt Whitman. He was on his way. When he had a group to write for, he knew what to do.

Koussevitzky went on playing him, but he wasn't really champ until Toscanini broadcast the *Third Symphony*. Then everybody knew it. The *Third Symphony* got performances back and forth across the country—almost as big a breeze that year as Weinberger's ephemeral *Spreading Chestnut Tree*. People knew the difference. Creatures who make up programs preferred the Weinberger, of course: it was easy, boxoffice. But Harris drew.

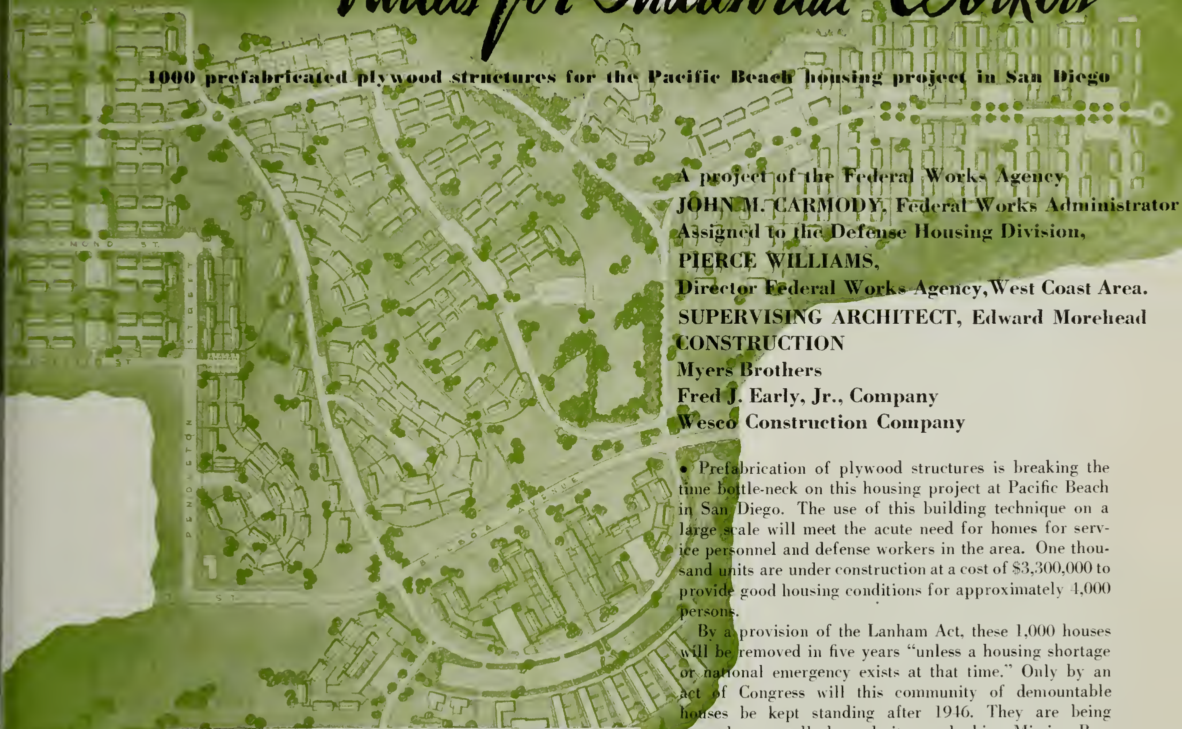
Where is he now? Well, at Cornell University, teaching music. He was here in May. His family home is within a buzzard's-eye view of Los Angeles. On the way out and back he heard music of his performed. One big college band commissioned and performed a *Concerto for Piano and Band*, a swell idea—nobody believes it until you say it twice. Another also played a piece also commissioned. Eastman School of Music performed an *American Folk-Song Symphony* with chorus. He is now working on a commissioned new symphony for the New York Philharmonic Symphony, for their centennial. He has so many commissions he doesn't know what to do.

All right, then, what is to makes Roy Harris American, so that people know it and eat it up, so that performers enjoy giving it to audiences? Well, if you will talk to him—easily done if he's in reach, he's no remote soul—you will find him curious, not anxious, listening, not demanding, excited with ideas that are turning into solid material, unpretentious. Some American-born composers affect a European accent. Not Harris. He's one of us, and his music knows it.

Not so long ago the Roth Quartet played a series of concerts at the University of Southern California, ending with the *Four Preludes and Fugues* of Roy Harris, just about his latest work as much as one can keep up with him. Two or three present who know his work from the beginning agreed it was the best yet. I know he likes it. He told me. But he hasn't forgotten those problems.

builds for Industrial Workers

1000 prefabricated plywood structures for the Pacific Beach housing project in San Diego



A project of the Federal Works Agency
JOHN M. CARMODY, Federal Works Administrator
Assigned to the Defense Housing Division,
PIERCE WILLIAMS,
Director Federal Works Agency, West Coast Area.
SUPERVISING ARCHITECT, Edward Morehead
CONSTRUCTION
Myers Brothers
Fred J. Early, Jr., Company
Wesco Construction Company

• Prefabrication of plywood structures is breaking the time bottle-neck on this housing project at Pacific Beach in San Diego. The use of this building technique on a large scale will meet the acute need for homes for service personnel and defense workers in the area. One thousand units are under construction at a cost of $3,300,000 to provide good housing conditions for approximately 4,000 persons.

By a provision of the Lanham Act, these 1,000 houses will be removed in five years "unless a housing shortage or national emergency exists at that time." Only by an act of Congress will this community of demountable houses be kept standing after 1946. They are being erected on a well-planned site overlooking Mission Bay.

Prefabrication is being done in National City and the panels are transported to the building site for assembly. The houses are being constructed of four-foot modules, using plywood for flooring, walls and ceilings, and roofing structure. The parts are joined together in such a way that the joints are tightly sealed, yet the various parts may be easily dismantled for shipment to another location.

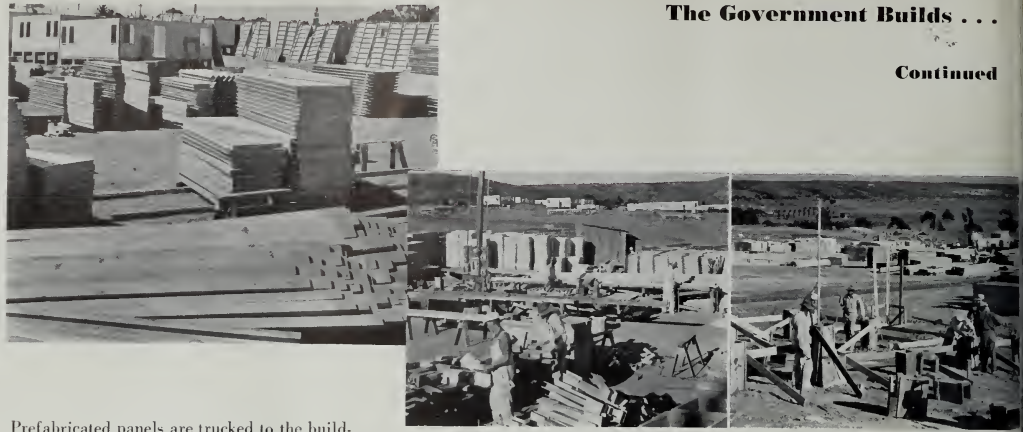
The project is designed primarily to meet the demands of low wage earners who cannot afford to pay from 25 to 40 per cent of their income for shelter and those families in the low income brackets who now are housed in substandard dwellings—houses which fail to meet the normal requirements for light, ventilation and sanitation.

Particular thought has been given to street design for the project. Project roads have *(Continued on Page 42)*

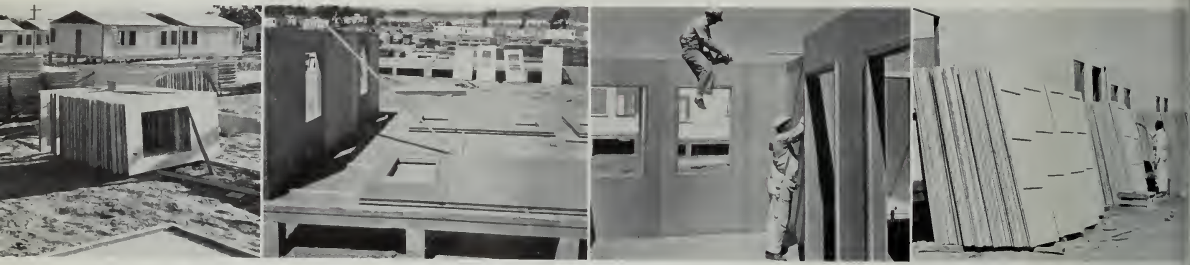
Continued on next page

The Government Builds . . .

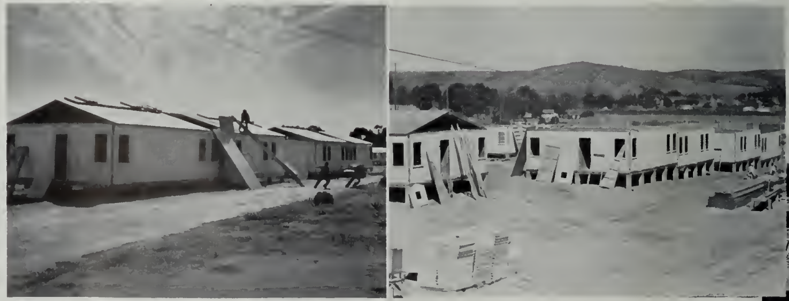
Continued



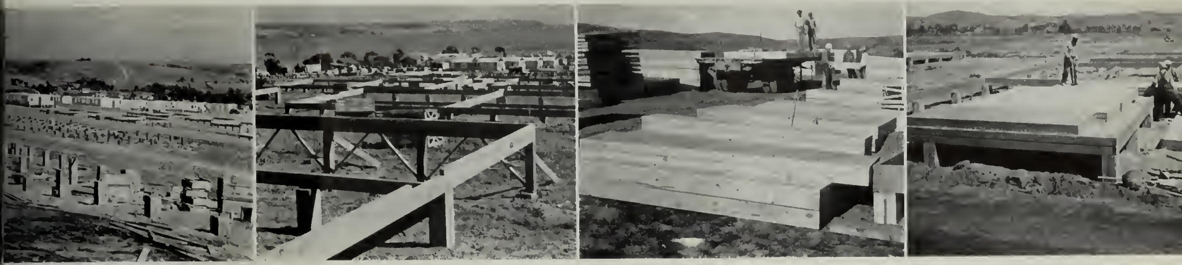
Prefabricated panels are trucked to the building site, where floors have been mounted on sturdy concrete foundations. The floors have been prepared for the mounting of the panels to provide the various room spaces. This utilizes a relatively new but thoroughly tested method of construction.



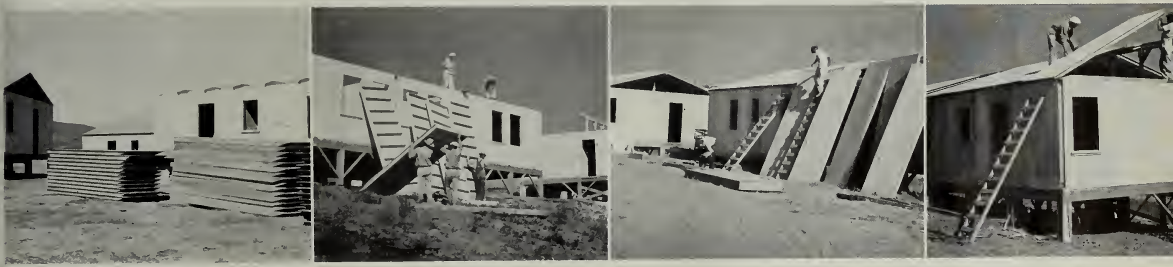
Walls are quickly put in place with a minimum expenditure of man-hours, making possible the erection of a large number of units in a given time. No carpentry in the usual sense is necessary in the actual erection of the houses.



The completed houses have a pleasing appearance and can be painted on the outside and papered, painted, or canvased on the inside. The panels are weatherproofed in the plant, and are made by a unique system of pressure-gluing.



The use of plywood structures for national defense housing makes possible great speed in execution without sacrifice of structural strength. Below: Prefabricated roof sections are put into place for final completion.



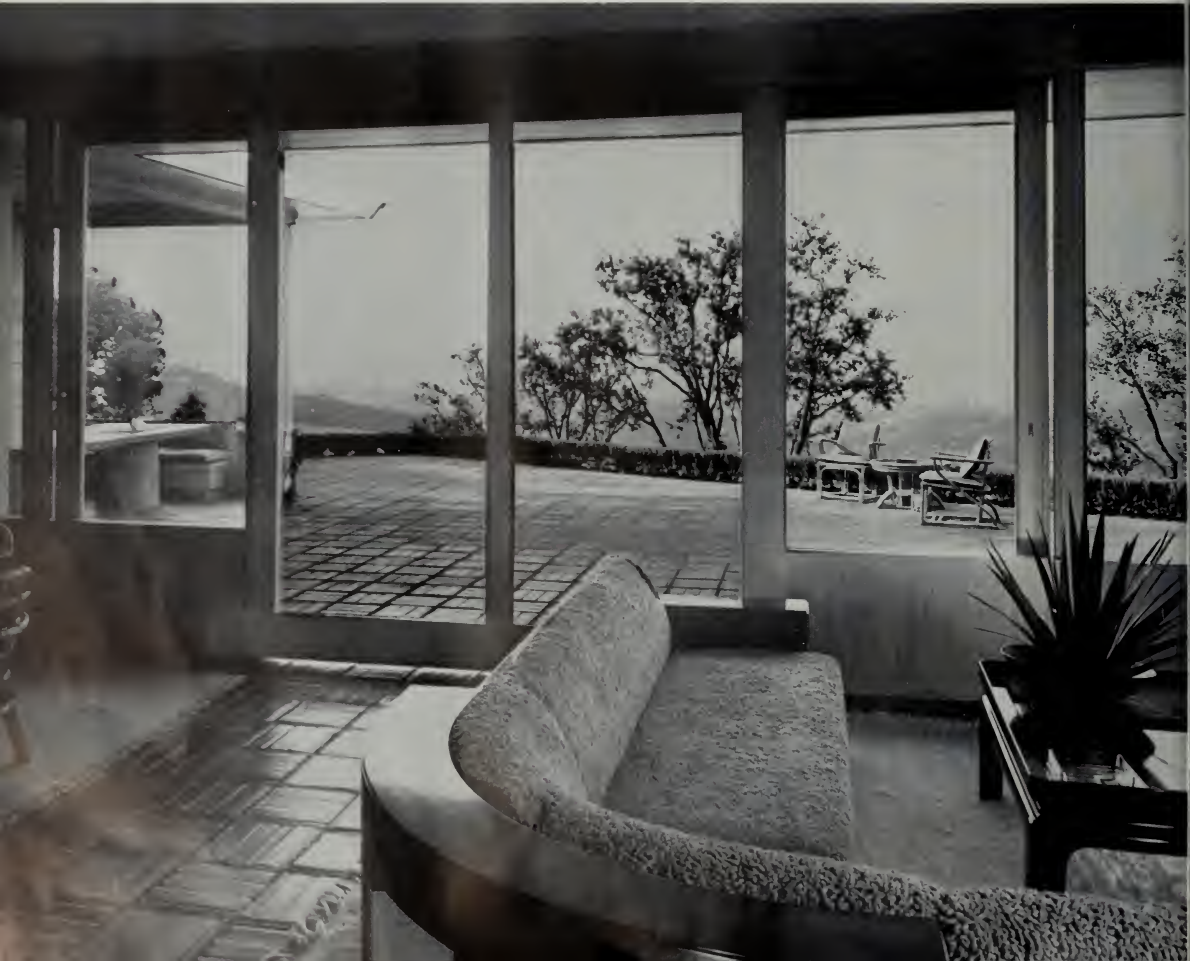
All photographs by Brett Weston

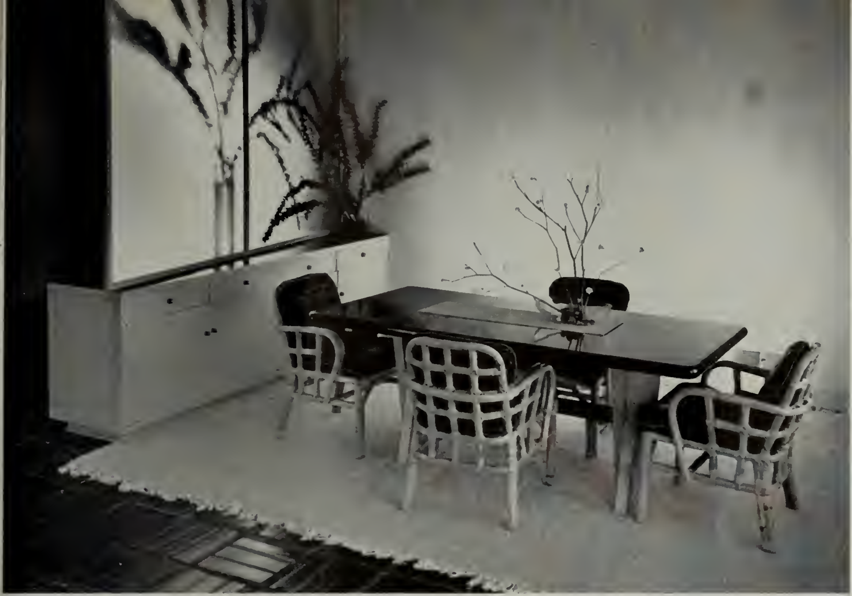
Continued on Page 36.

Owners, Mr. and Mrs. George Behrendt
Location, Los Angeles, California
Architect, Sumner Spaulding, F. A. I. A.
Interiors, Paul T. Frankl
Builder, Sidney Weisman

Country house in town

White Cambodian rugs are used on the stained tile floors. The large sofa in brown and red lacquer is upholstered in café au lait cable looped cotton





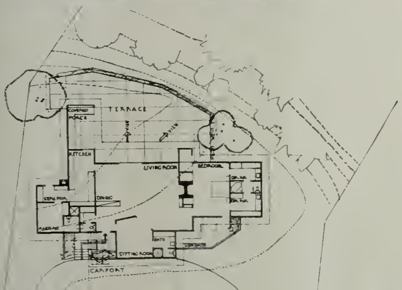
Charles Potts

The dining room table has a natural combed wood trestle base with dark brown lacquered top. Rattan chairs have cushions of black Chinese silk with red welting.

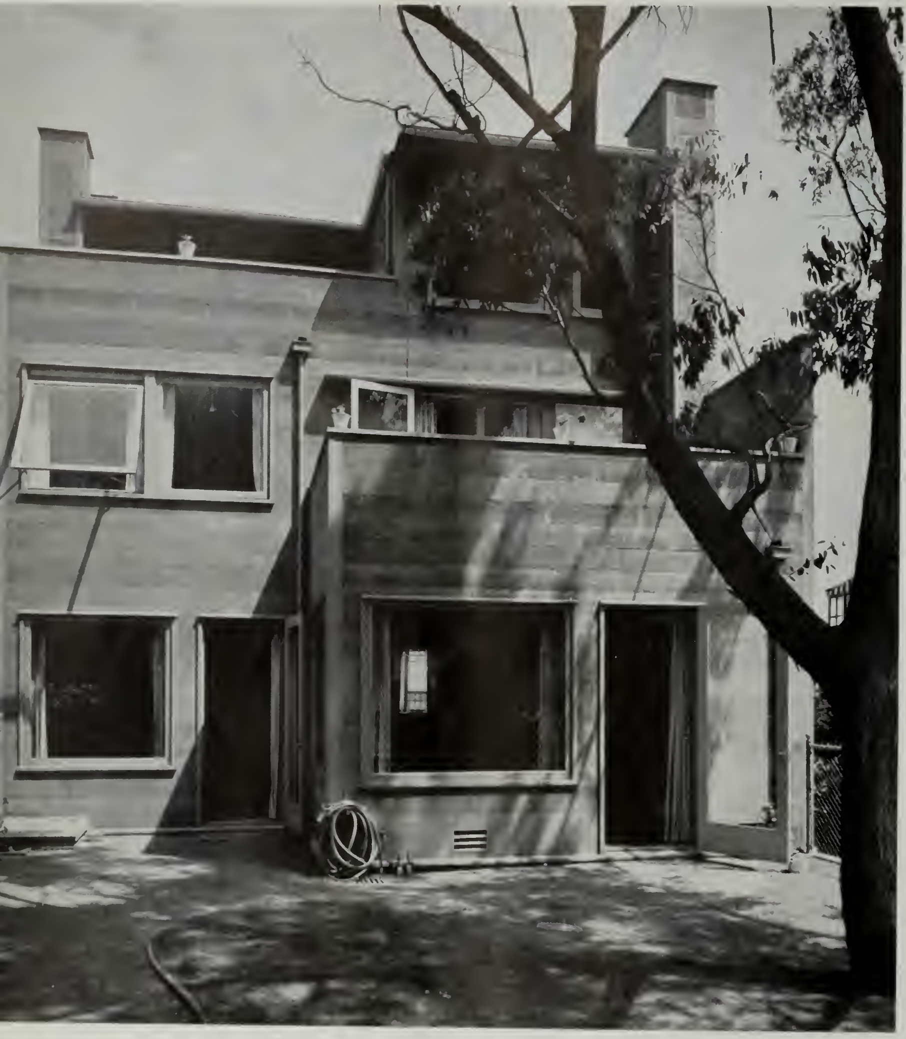
• The site gives the owners all the advantages of a week-end country house, but is within easy commuting distance. The property is near a planned freeway which connects with downtown areas. A natural growth of live oaks and mountain holly makes a perfect setting for the house. Wild strawberries cover the sloping hill.

The exterior walls are of redwood; the interior walls, plywood and weldtex. Accoustical plaster has been used throughout in order to insure quiet. The lighting system provides the living areas with light without the source being visible.

The combined living room and dining room opens to a large terrace which is made a continuation of the enclosed areas by the use of continuous tile flooring. The large owners' bedroom connects with two dressing rooms on each side of the bath, and is served by a small walled terrace for sun bathing. The entrance has a large fiber glass separation. Off the living room there is a small study with bath. A wall of crystal plate glass is used as separation between the living-dining room and the terrace. The entire house takes full advantage of a magnificent sweeping view of the valley, the city, and the distant mountains. The kitchen is well placed in relation to the dining area and the outdoor eating space. The car port opens at both ends, eliminating the necessity of backing out.



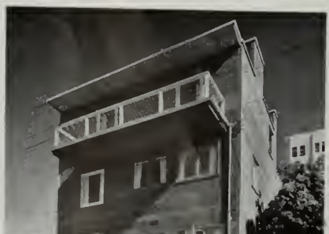
Photographs by Roger Sturtevant



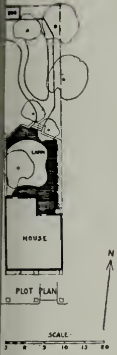
Owners,
Mr. and Mrs. Harley Steve

Location, San Francisco

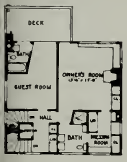
Architect,
William Wilson Wurster, A



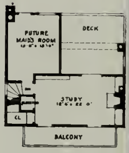
TOWN HOUSE



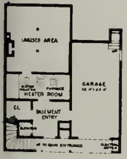
PLOT PLAN



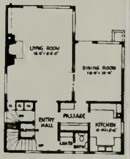
SECOND FLOOR PLAN



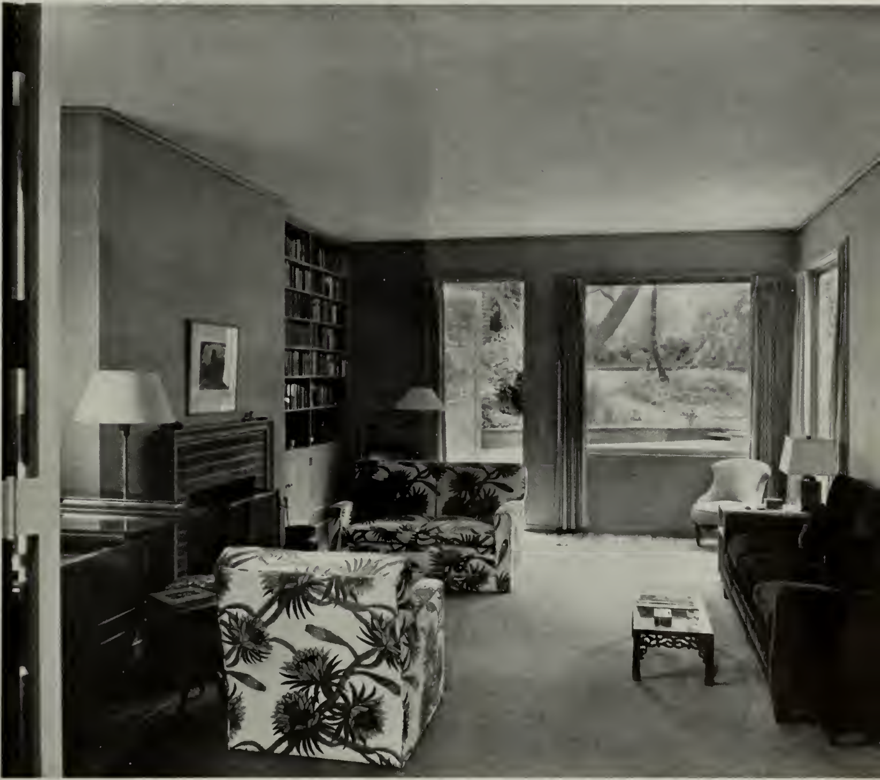
THIRD FLOOR PLAN



BASEMENT PLAN



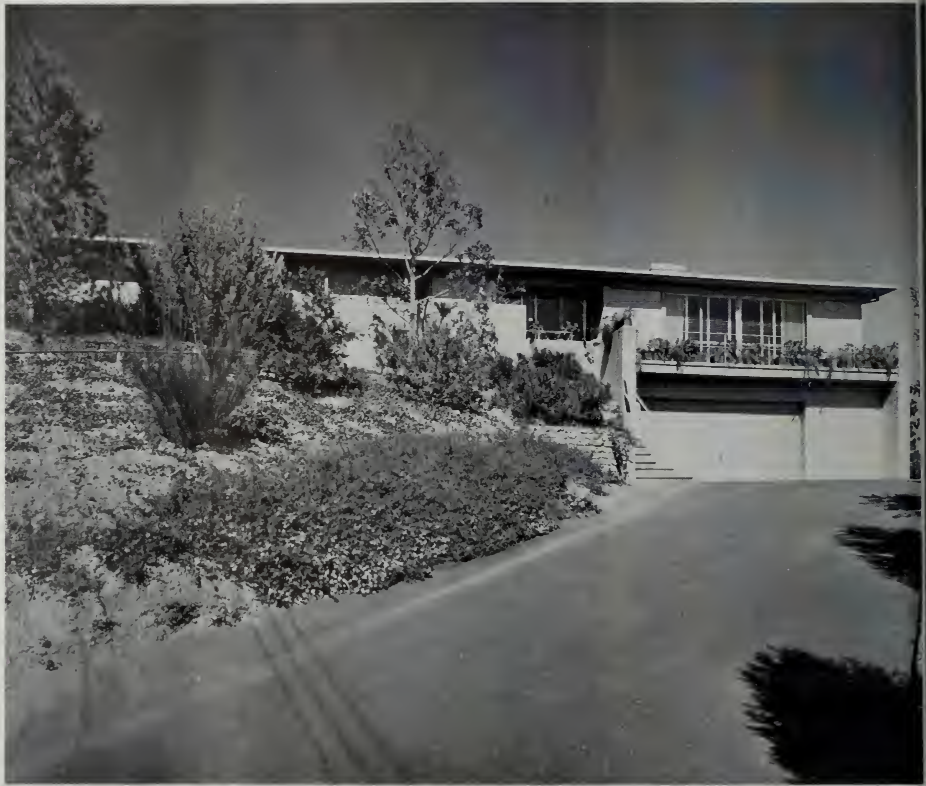
FIRST FLOOR PLAN



• The house, on a narrow city lot, is actually built to extend to the property lines. The scheme with four stories was evolved to allow a maximum of light and sunshine even if adjacent property owners should build immediately. The high north view to the bay also entered into the decision to have the top story. Perhaps the clue to this scheme is the future elevator to be placed at the center of the main stairway, giving easy access between floors. Outdoor living from the upper floors is provided by decks on two levels, both on the sunny side of the house. The upper deck is partially roofed and there is a wall on the west for wind protection.

Both exterior and interior walls are of selected grades of vertical grain Douglas fir and Noble fir. Exterior siding is 1" x 10" flush boards, rough on the exposed face and treated with bleaching oil. The trim is white on certain openings and khaki on others. The rather indefinable quality of intimacy between indoors and the garden is accomplished by the use of large undivided sections of glass, operated on awning-type reversible hardware. The climate requires comparatively little ventilation, permitting a minimum of window accessories, and results in a pleasant relation between interior and exterior.

SMALL HOUSE ON A HILL



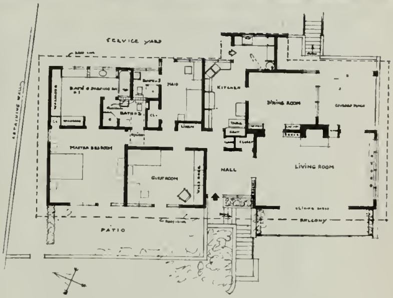
Photographs by Julius

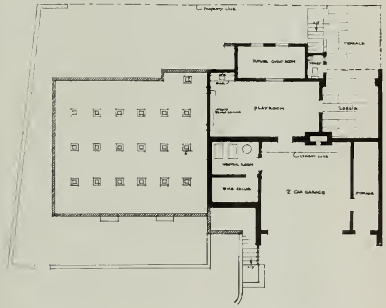
• The views to the south and west of the site, and of the Pacific Ocean in the background, were the determining objectives in the design of this two-bedroom house. To this end the plan was skillfully oriented and the generous fenestration, the system of balconies, and the wide porches open the house to the magnificent view by day and by night.

The compact plan with its economical arrangement of the three bathrooms gives a definite separation of sleeping, social, and service quarters. The house was planned with a minimum of excavation, taking advantage of the slope of the hill, which made it possible to have at little expense a playroom connecting to a loggia and terrace on the lower level. The long, horizontal lines of the house successfully achieve an intimate association with the site.

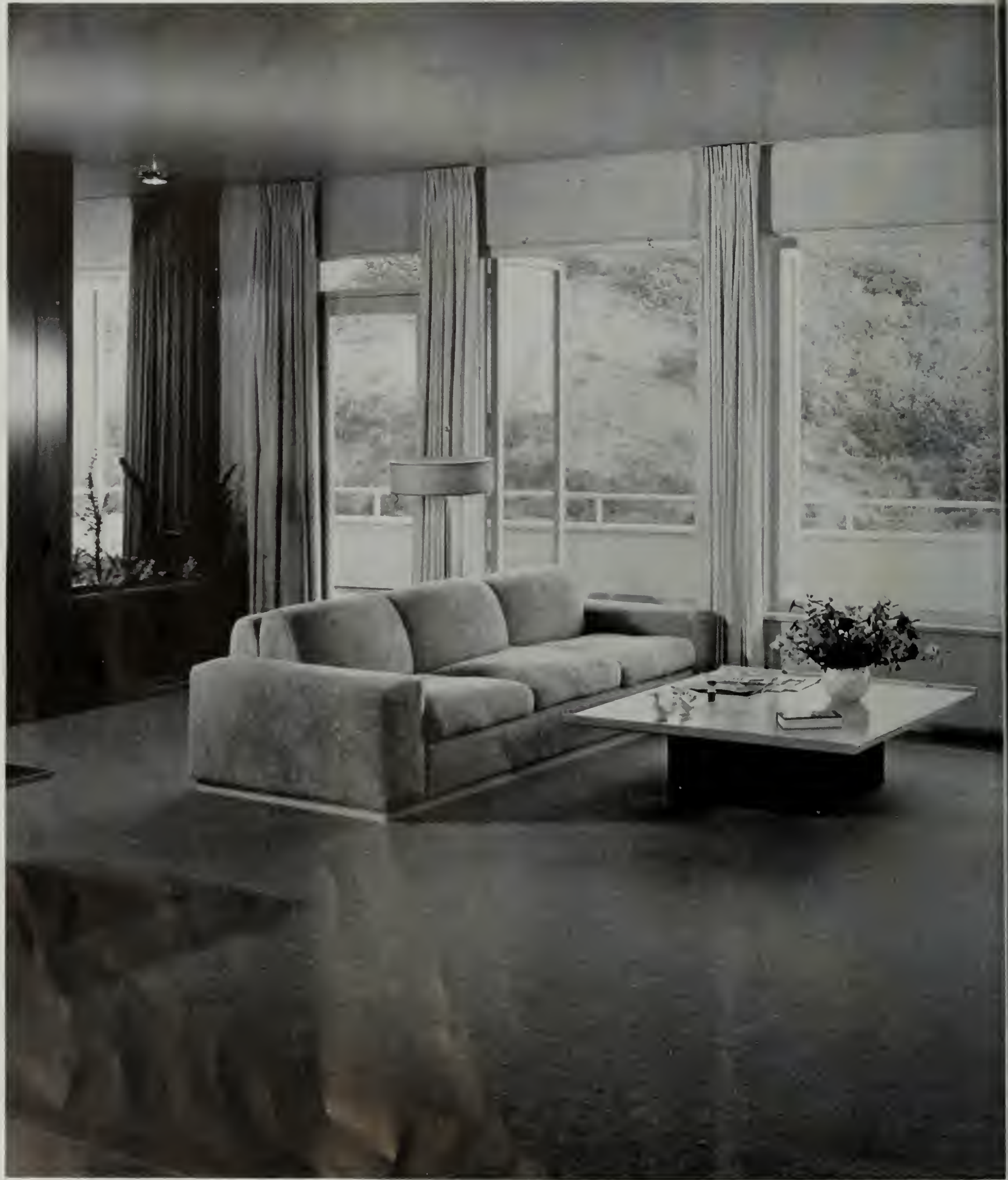
The exterior walls up to the window sills are in brick painted a warm gray with the remainder in stucco painted a lighter shade of gray. The steps are dark red tile and the soffit of the roof overhang is in Douglas fir plywood painted blue.

Owner, Houston Branch
Location, Hollywood, California
Designer, J. R. Davidson


SERVICE YARD
RETAINING WALL
BATH & DRESSING RM
BATH 3
MAID
KITCHEN
DINING ROOM
COVERED PORCH
BATH 2
CL.
LINEN
CLOSET
MASTER BEDROOM
GUEST ROOM
WARDROBE
HALL
LIVING ROOM
SLIDING SASH
BALCONY
PATIO

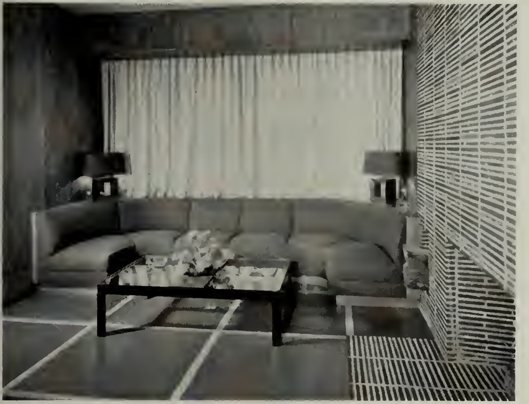

PROPERTY LINE
TERRACE
FUTURE GUEST ROOM
TOILET
PLAYROOM
LOGGIA
HEATER ROOM
WINE CELLAR
2 CAR GARAGE
STORAGE

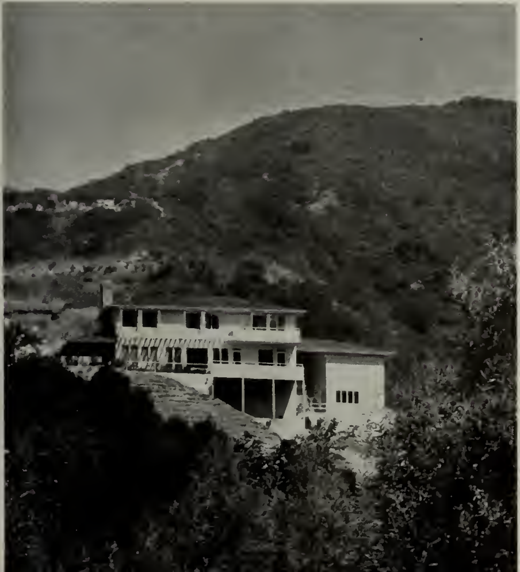
House overlooking a canyon



Owners, Blair and John Auer
Designer, Paul Laszlo
Location, Bel-Air, Los Angeles, California
Builder, H. M. Keller Company

Photographs by Julius Shulman



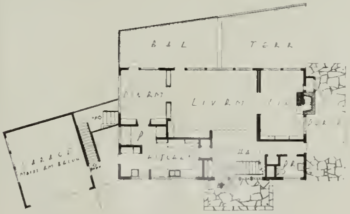


• The irregular site presented a difficult and unusual problem for the designer. A small part of the peculiarly shaped lot was entirely level, while the remainder was a very steep hill. Reversing the usual procedure in such cases, the main part of the house was placed on the hillside and the flat space was used for the garden.

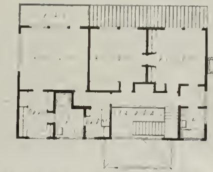
The entire architectural scheme for the house was developed from the inside out so that the arrangement of the rooms, the placing of the furniture, and the decorative motifs resulted in a pleasant, natural coordination.

The house is smartly modern and, due to the willing and understanding cooperation of the owners, the designer was able to express his excellent ideas well within a carefully planned building budget. The floor plan is simple and functional. The walls are very simple—some paneled in plywood, others painted in pastel shades. The dining room, living room, and library all open upon a large terrace overlooking the canyon. Entrance, service, and downstairs bathroom face the street. The same scheme is followed on the second floor, with dressing rooms, bathrooms, and stair hall facing the street, and three bedrooms, one of which has a small balcony.

The house is beautifully decorated, the furniture having been created by the designer. Carpeting is tweedpoint.

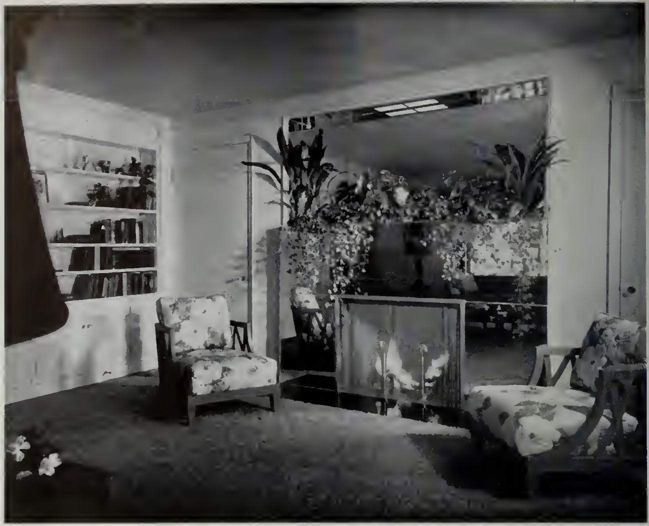


FIRST FLOOR PLAN



SECOND FLOOR PLAN

New Orleans Colonial.

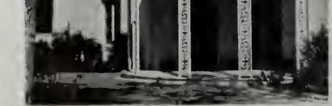


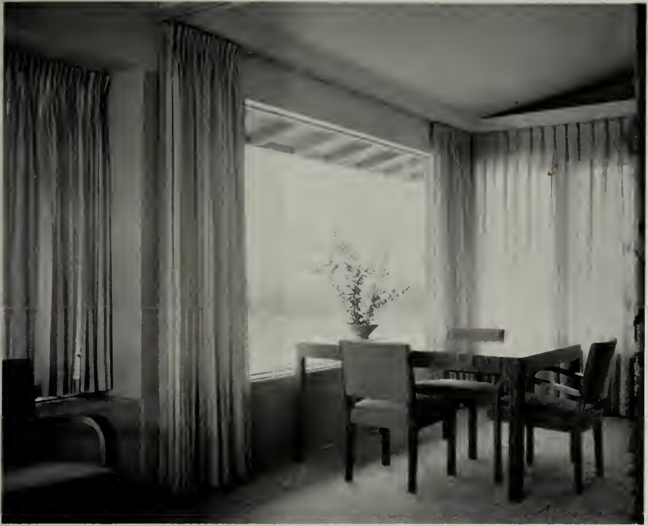
Photographs by Maynard L. Parker

Owner, Mrs. M. R. Osburn, Los Angeles
Architect, Wallace Neff, A. I. A.
Interiors, John S. Mason of Cheesewright, Mason & Company
Special Furniture, Grosfeld House
General Contractor, William C. Warmington
Landscape Architects, Shoen & King

THIS house is an example of New Orleans Colonial with a simplicity suggestive of the modern. Although large, its bulk is carefully handled, with the result that it presents an exterior of very pleasing proportions. The floor plan is such that the entrance hall becomes a reception room from which guests may be taken to either the living room, sun room, or dining room without a feeling of seeing the house all at one time. A feature of the exterior is the use of white wrought iron which lends a strong note of dignity.

The decorator had an interesting problem which called for harmonious assembling of good but old pieces from the previous home, combined with modernized ideas with regard to texture and color. A good example of this is the use of Glassic furniture along with several other new pieces in the sun room where the mirrored mantel becomes a beautiful decorative note. Mr. Mason in furnishing the sun room made special designs and selected colors which were executed by Grosfeld House. The color scheme of the room is derived from the white magnolia chintz which has a Cerulean blue background and touches of raspberry red. The ceiling and rug are in blue tones, while the crystal-like card group is upholstered in red patent leather. The use of textured fiesta carpeting in harmonizing colors forms a smart background for the modernized feeling of the house.





Fred R. Dapprich

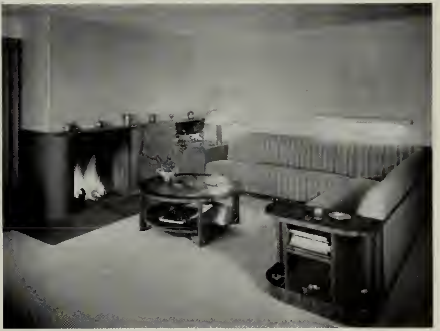
Small house

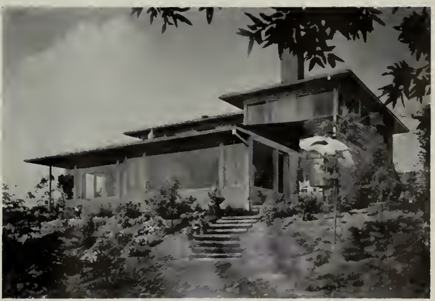
THE contours of the ground and the owner's desire for sunny garden areas dictated the location of the house on this sloping hillside. The view toward the city and the relationship of the rooms to the garden determined the arrangement of the plan. The garden side of the house opens to the outdoors, with walls of glass on three sides of the first floor.

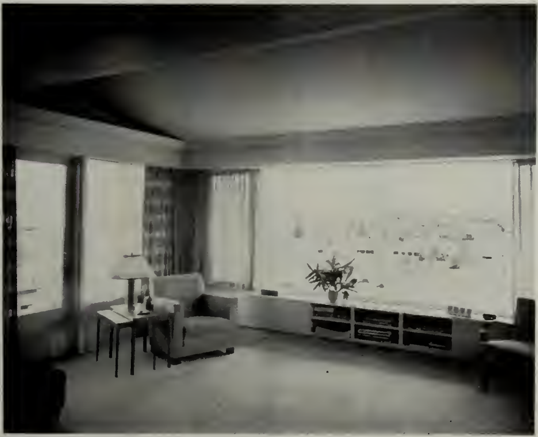
In the living room window corner, semi-transparent draperies form whole walls; those on one side are blue-green chenille, those on the other are of natural cotton. The sloping portion of the ceiling is soft blue-green and is illuminated by cove lighting. The floor covering is a mixture of cotton and linen in red-brown and natural.

The open character of the dining room is achieved by large areas of plate glass. To the right sliding doors lead directly to an outdoor dining terrace. The extension table is of a special American walnut with chairs to match. The chairs are upholstered in hand-woven cotton fabric and have been designed as comfortable living room pieces.

The living room corner is grouped about the fireplace. The jambs and hearth are red-brown colored cement which has been waxed.







Owners, Mr. and Mrs. John H. Trebler, Los Angeles
Architects, Erle Webster and Adrian Wilson
Interior Designers, Honor Easton and Alyne Whalen
Landscape Architect, Geraldine Knight Scott

PRODUCTS and PRACTICES

PACIFIC BEACH CONSTRUCTION DATA

The Pacific Beach National Defense Housing Project, under construction by the Federal Works Defense Housing Division in the San Diego area, calls for the construction of 1,000 prefabricated dwellings for industrial workers. It is located on the site of 220 acres of rolling land, sloping gently to the south and overlooking Mission Bay. It is within the city limits and in the section of San Diego which will be developed rapidly as the city grows. The utilities will be obtained from the city. Individual gas heat will be used. The houses are of twin design of one story with two bedrooms. Prefabricatd panels are mounted on a masonry foundation. The contracts for construction are held by Myers Bros. of Los Angeles, Fred J. Early, Jr., Company of San Francisco, and the Wesco Construction Company of Los Angeles. Contract for work on the utilities was awarded to R. E. Hazard & Son, San Diego. The supervising architect is Edward Morehead of San Diego.

Prefabricated plywood panels are being supplied by Plywood Structures of San Diego, under license from Plywood Structures of Los Angeles. The latter is headed by W. E. Wilson, structural engineer; C. A. Balch, architect, and R. G. Lockhart, construction superintendent. The company has made available adequately engineered, properly fabricated, standardized assemblies of modern plywood suitable for a wide variety of structural uses. The assemblies are made by joining the proper grade of plywood to a framework of Douglas fir by means of self-bonding, water-resistant glue under enormous, controlled pressure. The resulting units are stronger and more rigid than comparable conventional construction. These units may have incorporated at the factory all the features desired, such as windows, doors, insulation, vapor seal, electrical outlets, etc. The standardized factory-built units are assembled into the complete building by a unique system of pressure-gluing the field joints between panels. The entire structure then becomes a 100-per cent pressure-glued job.

The system of prefabricated panel construction and assembly developed by Plywood Structures is not basically new. The fundamental principles have been developed by the Forest Products Laboratory at Madison, Wisconsin. The work done in this connection by this United States Governmental agency dates back over a five or six year period. Some of their model houses are five years old. The basic principle developed in this research and experimental work involves the use of the wall coverings of plywood to assist in carrying the load imposed upon the wall. This is known as the "stressed-skin" principle and is extensively used in airplane design.

In the case of the housing unit here under consideration, the construction consists of a cellular structure closed on the outside by standard plywood panels. By utilizing the structural value of the two surfaces, the interior framework, which replaces the studs in conventional construction, may be materially reduced. Even with this reduction in material, repeated tests have demonstrated that this type of construction results in a stronger and stiffer wall than the usual types of frame or frame and stucco construction.

Plywood Structures has adopted the general system of construction developed by the laboratory and through ingenious methods perfected the details and developed a line-production system of manufacture, resulting in economy and speed. The basic unit of the wall construction is taken as the four-foot by eight-foot standard plywood panel. The exterior panel is three-eighths inch, exterior grade Douglas fir plywood. This type of panel is assembled under heat and pressure with waterproof adhesives and is guaranteed by the manufacturer against ply separation from any cause whatever.

The interior surface of the unit consists of one-quarter inch, three-ply wallboard Douglas fir plywood. The two panels of plywood are separated by a skeleton framework of four three-quarter inch by two and five-eighths inch Douglas fir members running vertically, spaced approximately sixteen inches on center. Four cross or horizontal members of the same size material are used to complete the framework. The two plywood panels are then attached to the frame by gluing under pressure. The glue used is a water-resistant, self-bonding, casein glue manufactured by I. F. Laucks, Inc.

By assembling the unit by pressure-gluing, full advantage of the stressed-skin principle is assured. Another advantage is that no nail heads or nail holes appear on the exposed wall surfaces to be filled or otherwise covered over. The interior framework is recessed back from the four edges of the panel to permit of joining to the sills plates, and adjoining units. Basic wall units are four in number, namely, the solid four-foot by eight-foot panel, the half or two-foot by eight-foot panel, the window unit, and the door unit. Variations in the assembly of these permit flexibility in the design of the house.

Inasmuch as the panels themselves are pressure-glued in the shop, it would seem only logical to similarly join the adjacent panels in the structure. Until Plywood Structures developed its new and novel method, only nailing or gluing and nailing was used for this purpose. By virtue of this later development, it is now possible to pressure-glue the joints between panels in the field. In assembling the house, the panels are placed over the sill, previously attached to the floor or foundation, the pressure spline is inserted between adjacent panels, and the top plate is placed in the upper groove. Conventional roof framing then follows. Conduit and outlet boxes are installed in the panels during the shop fabrication. The conduit is left long enough at the top of the panel to be bent into the attic space and joined to the wiring system, after which the wires are pulled as in a conventional job.

All panels are given a shop coat of paint or primer to seal the surface against moisture change. After erection, any desired paint may be applied. When desired, Laucks' Plasterez and Rezitex may be applied, resulting in a plaster surface appearance without the hazard of cracks and spalling. The Plasterez and Rezitex are elastic paints and will not chip or break off and cover all joints completely. It is apparent that any desired insulation may be installed during the shop fabrication at an economical cost. In climates where a vapor seal is necessary, this likewise may be installed in the shop.

Everybody knows today that the strongest way to fasten two pieces of wood together is with glue. In laminating plywood, in millwork, cabinet work, pattern-making, etc. this fact has been proved conclusively. What may not be so well known, but has been equally well established for along time, is the valuable use to which especially formulated glues have been put in building construction . . . especially in bonding wallboard panels to framing members in both prefabrication work and conventionally built construction, and in laminating stronger trusses, arches, and beams. Now, in view of the difficulty of getting steel, even nails, another importance advantage has been added to the use of glue.

It was the development by research chemists of I. F. Laucks, Inc. a number of years ago, of the *self-bonding* feature . . . in addition to qualities of *water-resistance* and *super-strength* in their casein glues, that have made Laucks Construction Glues products of prime importance to builders, architects, and prefabricators. This self-bonding feature is invaluable in building construction, because firm contact, only, needs to be applied to effect permanent bonds, thus eliminating expensive, time-killing, inconvenient application of high pressures with clamps, weights, etc. This glue meets U. S. Army and U. S. Navy specifications for strength and water-resistance (a point which has overcome much lay objection to the glued up method) and is quick-setting, easy to mix, heat resistant, economical, and proved by years of use in many of the largest woodworking and millwork plants in the United States and Canada, and to plants in other parts of the world.

Practical demonstration on a large scale has been given in the last few months in construction of some 4,000 defense houses in California using Laucks glues exclusively in place of nails to speed construction, to provide strength and rigidity. One thousand of these houses are in the Pacific Beach Project. At Vallejo, 2234 houses, under six contracts, plus 19 68-man dormitories, have been constructed with plywood glued construction. Similar large projects at Benecia, Torrey Pines, San Miguel, and San Diego bring the total number of glued defense homes in California to over 4,000, not to mention thousands in other defense areas. Many more large defense housing jobs in the Pacific Northwest and particularly in Alaska have proved the worth of the glued-up method for strength, permanence and speed.

However, practically all of the prefabricators have utilized the Laucks "glue gun" especially developed by the Laucks glue engineers for applying glue to joists, studdings, panels, etc. in the exact scientific quantity quickly, easily and economically. This gun lays down a one-inch ribbon of glue simply by running the large wheel over the area to be glued, and with the glue being dispensed from the reservoir-handle of the instrument.

Official confirmation of the practicability of the glued up method of construction is given in the report of the U. S. Forests Products Laboratory, Madison, Wisconsin, in the folloiwng figures:

Type	Relative Rigidity	Relative Strength
Horizontal Sheathing	1.0	1.0
Diagonal Sheathing	4.3	8.0
Cut in braces	1.6	1.4
Plaster on Wood Lath (no sheathing)	7.2	4.4
Plaster on Wood Lath (diagonal sheathing)	9.2	7.8
Plywood sheathing (¼ inch well nailed)	5.9	7.0
PLYWOOD SHEATHING (GLUED)	14.4	8.6

In this on operation both exterior and interior panels are permanently affixed to the studding.

One thousand kitchens in the Pacific Beach project will be equipped with Frigidaires made by General Motors According to W. H. Dudlcy, Sales Manager for Frididaire in Southern California, these refrigerators are the latest and most modern designed of any ever furnished for government-sponsored projects. The cabinets are of one-piece all-steel construction, with interiors of lifetime porcelain formed from one piece of steel,—even the inside door panels are of porcelain on steel, and the bottom of the food compartment is stainless porcelain.

Cold for food compartment refrigeration, freezing of ice cubes and dessert making is produced by Frigidaire's now famous Meter-Miser, a sealed type mechanism with only three moving parts. Its small efficeint motor is only 1/9th H. P. capacity—is practically noiseless, requires no oiling or other attention by the user and operates on a trickle of electricity. A large quantity of ice cubes is quickly frozen in the efficient brass super freezer. Ice cubes are released, full sized and dry, by Frigidaire's exclusive quick cube release. The refrigerant used is low pressure Freon F-114, safest known of all refrigerants and obtainable only in the genuine Frigidaire.

The Mission Water Heater Company of Los Angeles is providing 500 Mission Special Water Heaters for the Pacific Beach project. These are equipped with full automatic controls and are of 20-gallon capacity. The Dalco Supply Company of Sacramento is supplying 500 Dalco heaters.

Myers Bros., who are building 300 of these houses, are well known throughout Southern California, having been in the construction business since 1900. They have an enviable reputation for fair dealing, quality construction and efficiency operation. Ray A. Myers, president of the corporation, is well known in Los Angeles, as president of the Los Angeles City Fire Commission, president of the Board of Directors of the Bible Institute of Los Angeles and an active member of the Associated General Contractors of America and many other reputable organizations.

Myers Bros. recently built the Reception Center for the U. S. Army at Fort MacArthur consisting of a number of buildings including barracks, ad-

(Continued on Page 40)

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A MIME AND THE MOVIES

CONTINUED FROM PAGE 19

Suffice it to say here that this suggestion finally took concrete form in the arrangement that I play a part, based to some extent upon my "Aphrodisiac-Green Hour" character of the Paris streets, in RKO's *Passage From Bordeaux*, to be produced by Eric Pommer. Shortly thereafter I wrote and sold a story entitled *Mama's Angel* to Metro-Goldwyn-Mayer. Then Lewis Milestone invited me to direct part of a sequence, under his general direction, of the British Relief Fund film, *Forever and a Day*. While on the sidelines observing the filming of his production, *Ladies in Retirement*, Lester Cowan proposed that I direct a sequence in a production he is preparing, and perhaps act in it as well. I welcomed all this as opportunity for further self-education.

I have had perhaps one principle, as a worker in the arts, to use directly whatever was possible to me. In my approaches I never have accepted as valid any of the laws rigidly classifying and drawing boundary lines between forms in the theater arts. Watching the making of movies, I was struck by a similarity in that technique with my own. For, in the case of my "theater" I am producer, director, designer, composer of music, and performer. After I have done all the little separate scenes which go into making my composition—or picture in mimed motion—I still must give the unified performance before an audience.

Not being an angel, I thus was unafraid to accept these various invitations (including California Arts and Architecture's invitation to write this article). Moreover, I had begun to write some other stories for films, and I felt work in the actual medium would be instructive. I was eager, for example, as I would be with any of my stage compositions, to collaborate in the M-G-M production of *Mama's Angel*—my story about a little girl and "life." When I wrote *Mama's Angel* I had in mind the kind of a child picture I would like to see myself, and I hope that, when done, it will not be turned into the usual tiresome "talent" picture played by "little peroxide jobs."

And that is why I applaud the current trend of director-writer collaboration or, better yet, to have the writer be producer and director and, if need be, actor as well. Pictures made in this way, rare as they are, invariably have extraordinary unity, vitality, and nuance.

Too many cooks do spoil a broth. In the films, their tendency invariably is to stick to a hackneyed recipe—or recipes.. One thing I have learned as a theater worker is that there is no sure-fire formula to achieve audience satisfaction. Also that audience response the world over varies very little. (Chaplin is a perfect example.) The responses to my "theater" have varied very little in London, England, or London, Ontario: in Paris or Havana, in New York or Hollywood. There would have been something wrong to me if there had been. But because I have experienced little variance in audience reaction doesn't mean I have a formula for achieving it. I have made more than 150 compositions—and yet this experience does not, of itself, help me each time I begin a new one. I must begin as if I had never done anything before—begin with the image or theme itself, even though through all the compositions a style may emerge which is personal. It is as though you find your technique in the form the image or theme takes.

It is no accident that vaudevillians such as Chaplin, W. C. Fields, Mae West, June Havoc, Red Skelton, Abbott and Costello, and others are the best comedians in the movies. They have been "roughfined," as Broadway says, by the most exacting audiences, who had to be won in 15 or 20 minutes. The result was that these vaudevillians were obliged in rounding out their routines to eliminate unessentials, just as a painter must do. They had to "click" in their own sense as a Renoir painting does in its sense. This is not to suggest that their stature is equal but merely that the nature of subject-matter always dictates its presentation form.

Most of the characters in my "theater" are feminine. Each of these characters has her own "truth" in relation to her own time, as seen by me through our own time. An age is like a vain man or woman in that it puts on masks and mascara to enhance itself. If you look at an age as you look at an artificed woman or man, you invariably see

**First Person Plural. By Angna Enters. A Journal-Chronicle of a Performer's Self-Education. Illustrated by the author. Published by Stackpole Sons. New York.*

†Love Possessed Juana. By Angna Enters. A play of Inquisition Spain, with Preface on Modes, Manners, and Music. Illustrated with music score and stage settings by author. Published by Twice a Year Press, New York City.

the old familiar face of humanity beneath. But what makes that familiar face interesting is the "slant," the point of view.

Before my first German trip I had seen the *filles du joie* of London on my first walks through Wardour Street, and in Paris I had been impressed by their attempts to look successful. Added to this striving for successful appearance was the rather literal attempt to suggest hidden attractions. Their assumption that cheap, imitation jewelry would impress anyone but the most stupid, mystified me. Most attempts of women to be "successful" depress me. This characteristic of the street girls seemed to me *macabre* and pitiful, but it was not until one night on the *Friedrichstrasse*, where Aphrodite walks in Berlin, when I saw a woman with a mask of blue-white powder smile at a man by drawing her lips apart and showing her teeth, her eyes expressionless and gleaming from too much belladonna, that the idea took definite form of making a comparison based on the *movements*, the expressionless expressions, the sentimentality, the dance in life of such unsuccessful women. The composition, then, dealt with the movements of the prostitute at a cafe during her business hours and was designed to communicate that death which is contrived in life.

Now, the successful courtesan in my *Tis She's a . . .*, and the unsuccessful prostitute in *Aphrodisiac-Green Hour*, though of divergent periods, 1860 and 1928, are both preoccupied with the materials which cover their persons. The prostitute in *Aphrodisiac-Green Hour* pulls out the ribbon of her chemise so that it will be visible. The 2nd Empire courtesan is concerned with hinting of the voluptuous contours of her arranged chiffon. Men always have been preoccupied with intimate feminine clothes. And the conscious feminine technique is aware of this preoccupation. Of course, the conscious feminine technique has differed in various societies. A "hot mama" of Harlem, or Park Avenue, would not have functioned in precisely similar fashion in 16th Century Spain—save as a clown. The Church, the Inquisition, the Court, the Family, circumscribed the technique of the passionate noblewoman in my *Pavana, Spain 16th Century*. So did her clothes.

There is more to character portrayal than the voice and "makeup," camera angles, and film-cutting. The point I am trying to make with stress on mime as illuminated by costume and the movement it imposes is that the mannerisms which decorated these movements were shaped by feminine behavior in a particular character motivated by a certain theme tragic or satiric.

Of course, these are brave words about prospective deeds in various fields of movie-making. It remains to be seen whether Hollywood will permit one to attempt these deeds on the basis of certain personal assurances and, if so permitted, whether one can perform them.

MUSIC

CONTINUED FROM PAGE 1

101), some isolated performances are becoming accessible.

A while ago a fine pianist, Roslyn Tureck, delighted and probably astounded a Los Angeles audience by dancing through Beethoven's rag-time *Variations on God Save the King*. A swell work—Beethoven couldn't help kidding it. Nobody minds that: Debussy did the same with *Mr. Pickwick*. If ever there was a good year to record variations, and issue them, it is this present. Not the best Beethoven, it's as interesting as the contra-dances Barlow and Weingartner have more expensively recorded.

Who has ever heard Beethoven's first and for a long time one of his favorite compositions, *Variations on a March of Dressler*, written at something like the age of 9? Who knows the brilliant *La Stessa, La Stessissima Variations* with their great dance, the *Austriaca?* Who has heard of the Variations *Vieni Amore*, with which Beethoven is said to have made his debut in Vienna—his first major achievement? Most of these were once recorded on piano rolls, why not on records? And how about buying and recording some of the great piano roll performances of giants now gone from us—Busoni, for instance?

PETER YATES

ART

CONTINUED FROM PAGE 11

As a matter of fact, probably everyone in town has been in to see the pictures, hoping to catch the señor in the act of throwing a beautiful blonde nude through a plate glass window into a tub full of decayed sea-lions. At least we expected as much from the publicity.

As far as we know, however, the señor has refrained from putting on an act, possibly assuming that the pictures would be startling enough. Everyone has agreed that the execution of the paintings is nothing short of incredible, that Dali is a first rate draftsman, and a brilliant entertainer.

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ministration building, theater, chapel, etc., and received much favorable comment from the Government officials for the completion of the work several days ahead of a schedule that even the officers in charge thought impossible. They are also building the U. S. Naval Ammunition Depot at Fallbrook, California for the Navy Department which is a two million dollar job.

In their 41 years of experience in the construction business Myers Bros. have never failed to complete a contract, never had a lien filed and never been involved in any lawsuits or difficulties of any nature on their work. Mr. Justin Keller is in charge of the construction of the houses at Pacific Beach and has been connected with the company for over fifteen years. He reports that the job is progressing satisfactorily and will be completed on schedule. Myers Bros. have a large volume of other work on hand, including a Glass Factory for W. P. Fuller & Co., Rehearsal Hall and Dressing Room Building at Metro-Goldwyn-Mayer Studios, warehouse for The B. F. Goodrich Company, warehouse for the Pioneer-Flintkote Company, Desmond's new store in Long Beach, the new Town & Country Market at Third and Fairfax in Los Angeles, three new buildings in Chinatown, and many others too numerous to mention.

Specially designed wall type bathroom cabinets, manufactured by the Dura Steel Products Company of Los Angeles, are being erected at Pacific Beach. This company is one of the largest manufacturers of building specialties in this area, producing specialties for the plumbing, hardware and sheet metal trades, as well as ventilating fans, flush ceiling lights, door chimes, house numbers, illuminated cabinets and wall brackets. It provides a majority of the sheet metal which is being used on national defense housing projects in this area. One of its chief items is a line of shower cabinets made completely of steel, which easily can be assembled on the job and yet maintain their water-tight features. They are made to fit well into any bathroom setting. Appearance is good and each cabinet is a complete unit and is regularly furnished with all necessary fittings, including turn valve combination unit, shower head, soap dish, curtain, and drain, which is set into the heavy metal receptor.

WHITE CEMENT WORK IS LOW IN COST

Contrary to the opinion of many, the actual cost of jobs where white cement is used is exceptionally low, according to Paul F. Keatinge, Manager, White Cement Department, Trinity Portland Cement Company. The first thought that enters the minds of many is the cost per bag of white cement when it is suggested for cast stone, terrazzo, curbing or stucco. People forget the very important fact that in such work the actual quantity of white cement involved is extremely small compared to the total amount of concrete used, Mr. Keatinge explained. In other words, the cast stone slab may be several inches thick but, since white cement is used as a veneer of approximatly one inch in thickness, the actual increase in cost per cubic foot of the cast stone or of the completed terrazzo floor or other finished product, is increased a comparatively slight amount by the use of white cement. Mr. Keatinge also points out that aggregates that cost many times the amount for which regular concrete aggregates are available are specified in order to get life and beauty that can be obtained in no other way. "It seems wasteful to spend large sums of money for aggregate to use with a cementing material that will not bring out the true beauty of its natural colors," says Mr. Keatinge. "Trinity White, with its gleaming background actually brings out the full value of the color in special aggregates and it does this at a surprisingly low cost. In fact, the cost of aggregates is sometimes as much as 150 times the cost of regular concrete aggregates, while the cost of white cement is only about three times that of gray cement. This cost of white cement is further reduced when it is realized that only one part is used to three or more parts of the especial aggregates, so that in the thickness used and in the proportion used the actual extra cost to the user is surprisingly low."

SISALKRAFT TO BACK UP STUCCO

The Sisalkraft Company has issued a new folder which describes the use of Sisalkraft building paper for backing up stucco. Stucco, being porous, picks up a tremendous amount of moisture and under many conditions stucco walls develop cracks or checking which permit air, moisture and dust to penetrate through the exterior coating. Therefore, using an air-and-water-proof building paper behind the stucco is an effective and economical way of preventing moisture from reaching the structural timbers or from staining the interior walls and decorations. The folder explains the process of using Sisalkraft for this purpose and outlines its full advantages. A copy of the folder can be had by writing to the Technical Editor of California Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles.

INFORMATION ON BUILDING PRODUCTS

Details on the following announcements can be had by writing to the Technical Editor, California Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles:

American Lumber & Treating Company—Presents information on Wolmanized lumber for guarding against decay and termites, including a list of items to be protected and short specifications.

Crane Company—Presents a modern one-pipe hot water heating system for small homes which is relatively low in cost, and may be installed in homes without basements and presents the new Crane closets—Siwelclo and Delmar—of improved design and including dimensions and prices.

General Electric Company—Offers its booklet "Your New Home and Your Pocketbook," an important booklet for architects. Presents an open letter to American architects and includes a check list of questions and answers on precision-built construction.

National Fireproofing Corporation—Presents Natco Dri-Speedwall tile for masonry walls, especially designed for low cost industrial, commercial and multiple housing construction, and has the advantage of low cost construction.

Pullman Manufacturing Company—Presents modern low cost window construction with Pullman balances, which reduce labor costs and speed up construction, and carry a lifetime guarantee.

Sisalkraft Company—Applications in sound building construction of Sisalkraft, a reinforced, weatherproof building paper of remarkable strength and resistance, and especially treated to resist shrinkag and dry rot.

The Stanley Works—Announce a new improved non-rising pin, which requires no twisting or turning to find the proper position. Snaps into place and will not rise through action of the door.

MAY PENDLETON GALLERIES OPEN

It's a far cry from the day that one piece of furniture was selected because the mistress of the home liked it, without taking into consideration the fact that it really wasn't on "speaking terms" with the rest of the setting! That's not being done today. Rooms are not merely furnished! They're ensembled! Furniture and furnishings are assembled as painstakingly as the modern woman ensembles her wearing apparel. She doesn't s-semble her wardrobe hit or miss. She buys accessories that "go with" the focal item in her wardrobe. She decides on her dress or her coat and the ensembling begins! We've seen a woman recently wh o"built" her entire Fall wardrobe around her new hat!

Fall, 1941, is time for taking stock of your home—for planning carefully—for adding warmth and cheer to the family hearth! As the current issue of "House and Garden" assures us, "Decoration is no longer a mystic art employed by the initiated few. Today it is a personal skill that improves and matures as you practise it. It is as much a part of you as your accent, your clothes, or your vitamin content. And as surely revealing."

Pendleton Galleries are a self-service in home decoration. If you're a bride on a budget or an experienced home maker, you can take advantage of one of the most inspired short cuts to good decoration — the new correlated plan of home furnishings. Pendec is really an outstanding service. Learn more about it in the Pendleton Galleries on The May Co., Fifth Floor, Los Angeles. Joseph B. Platt, nationally known artist-designer and decorator of note, is responsible for the harmony, the rare charm and individuality of Pendleton Galleries. The Pendec plan includes all the accessories as well as the furniture; Robert W. Irwin's famed Pendleton furniture being used as the basis of each setting. Carpets, draperies and upholstery fabrics! Pictures, lamps, and table linens! Just matching up walls and draperies and adding a few tables and chairs is not enough—it is the complete ensemble that counts! Decoration in the Pendleton Galleries is not restricted to any single period. It includes all the important types of interiors and periods in the decorative schemes which Mr. Platt has created.

Mr. Platt's decorative plan revolves around eight color possibilities that might have been taken from a collection of Chinese jewelry—soft, pale and planned to set off to perfection richly polished surfaces. All the greens, peaches, yellows, violets, etc. contain just sufficient smattering of one another (in painter's language) to make them compatible at close quarters. se one or all of them. It's almost impossible to make a mistake. An outstanding feature of the Pendec plan is that you can select a single item—bath mat, lamp, picture or table—at this time with the assurance that you can return even months later and select perfectly correlated furnishings.

A visit to the Pendleton Galleries will give you countless ideas for decorating your own rooms—how to have color harmony through the use of one or several colors. Best of all, it will prove how inexpensive home decoration of taste and refinement can be. The May Co. Home Decoration Service is also available—at no extra charge.

FICKS REED ON THE COAST

Miss Dorothy Shagrin is again representing the Ficks Reed Company. Miss Shagrin, who has been a familiar figure in the trade, is well versed in rattan in general, and the Ficks Reed line in particular, and her own decorating experience gives her an understanding of the decorator's problems. The line is a most extensive one, and includes all the accessories that decorators yearn for to make a really complete setting—backgammon tables, sectional bookcases in the rattan, and the several styles of wrought iron also include a wide choice of decorative details. The Ficks Reed Company is just in the process of moving into offices in the Building Mart, 169 North La Brea. Telephone YOrk 2144. Wholesale only, of course.

ACOUSTICAL TREATMENT DESCRIBED

Motif'd Accoustone, a new development in acoustical treatment, is explained in full detail in a colorful brochure just issued by the United States Gypsum Company, Chicago, Illinois. This new product provides a richly etched pattern which can be made to harmonize with the architectural motif of the room in which it is used.

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HOUSING PROJECTS USE GAS

Progress in public low cost housing is much in evidence in Los Angeles. Now completed and fully occupied is the Ramona Gardens Housing Project, built by the City of Los Angeles Housing Authority. Each of the 610 dwelling units in the project consists of a kitchen, dining nook, living room and from one to three bedrooms. The kitchens are furnished with 4-burner gas ranges complete with ovens and broilers, and automatic storage type gas water heaters. Space heating in each unit is provided by a console type gas-fired vented heater installed in the wall.

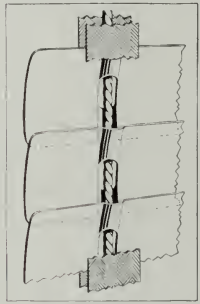
Ramona Gardens, together with twelve similar projects under construction in the city and county of Los Angeles, is part of a government inspired program to provide proper living conditions for low income families now housed in substandard quarters. A total of $21,000,000 will be spent by the two authorities, city and county, which are directing the program in cooperation with the United States housing agency. Ten separate projects, ranging in size from 100 to 800 dwelling units and costing an aggregate of $15 000,000, are planned for the City of Los Angeles; three projects, consisting of 300, 500 and 600 units respectively, and costing a total of $6,000,000, make up the County program. At this time, the County authority has completed two, "Carmelitos" in Long Beach, and "Harbor Hills" near San Pedro.

The Harbor Hills project, located in the lovely Palos Verdes Hills overlooking the Los Angeles basin area, is especially interesting from the standpoint of modern equipment, being provided with automatic gas appliances for all four household uses. The 302 apartments are furnished with Electrolux gas refrigerators, gas ranges, gas water heaters and gas space heaters.

NEW RADIATOR CATALOG READY

The Young Radiator Company of Racine, Wisconsin, manufacturer of high grade radiators, cooling systems and heating units, has prepared a new reference catalog on its Vertiflow Unit Heaters. Ideally suited for industrial plants where they can be installed out of the way of overhead cranes, conveyor belts and other design features of the plants geared for "all-out" production volume, these vertical flow propeller type unit heaters are providing many a new defense plant with more efficient heat distribution while conserving fuel consumption. A copy of the catalog can be had by writing the Technical Editor, California Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles.

IMPORTANT VENETIAN BLIND PATENTS



C. W. Morse, prominent Bay District manufacturer and president of Lifetime Products Corporation of Los Angeles, has just been granted valuable new patents applying to both metal and wood Venetian blinds. These new patents eliminate the greatest single objection to Venetian blinds, that is the difficulty of closing the blind completely so that no light shines through. The new device also permits the easy raising and lowering of blinds when closed, which hitherto had been impossible. In other words, the cords, under the new Morse patents, operate as freely when the blinds are closed as when they are open. Another advantage is the fact that the life of the cord is greatly increased. In commenting on this new development, Mr. C. W. Morse stated that he regards his invention as the greatest next ot his development of flexible steel Venetian blinds. The licensing of qualified blind manufacturers to use the new patents is contemplated, according to Mr. Morse. Since the addition of these added advantages doesn't increase the cost of manufacturing, it is believed that many makers of Venetian blinds will seek the rights to use the new Morse patents.

NEW HEATER CATALOG ISSUED

Because the heavy demands of National Defense are imposing a terrific burden on operating equipment, the quality construction of Ilg Unit Heaters is featured in a new 36-page catalog just issued by the Ilg Electric Ventilating Co., of Chicago, Illinois. Around the catalog is a bright yellow band headed "Check up for the Speed Up," leading the reader into a "Check-Chart" in which the Ilg product is compared with three other top-flight unit heaters on the basis of eleven essential features. Space is provided for comparison with any other make of unit heater on the market. On the back of the band, the National Defense story is further developed under the heading "Sissy Heaters Can't Take 3 Shifts a Day" and warns prospects not to risk break-downs during the national emergency. An offer is made of a free heat survey, with Ilg's 43 branch offices listed for convenient reference. Inside the catalog is a colorful presentation of the advantages of unit heaters over radiators and steam coils for heating the "vital zone" where people work, shop and play. Features of the Ilg construction are fully illustrated and described, followed by illustrations and data on Ilg's four lines of unit heater models. Helpful engineering data, including tables, illustrations pointing out the proper location of units in various types of buildings, piping diagrams, etc., fill the remaining pages in this complete buying manual. A copy of the new catalog can be had by writing The Technical Editor, California Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles.

THE GOVERNMENT BUILDS . . .

CONTINUED FROM PAGE 23

been laid out with the idea of minimizing the traffic problem and of providing a maximum of safety for children. The square block pattern for streets has been abandoned in favor of park walks which will interconnect all units.

Recognizing that community activities must be planned to include the leisure time of the worker, recreation facilities will be provided for both children and adults. School buildings and compound parking areas will be provided. The color scheme of the project will vary. Olive green and sienna will predominate. Landscaping will give the community park-like appearance.

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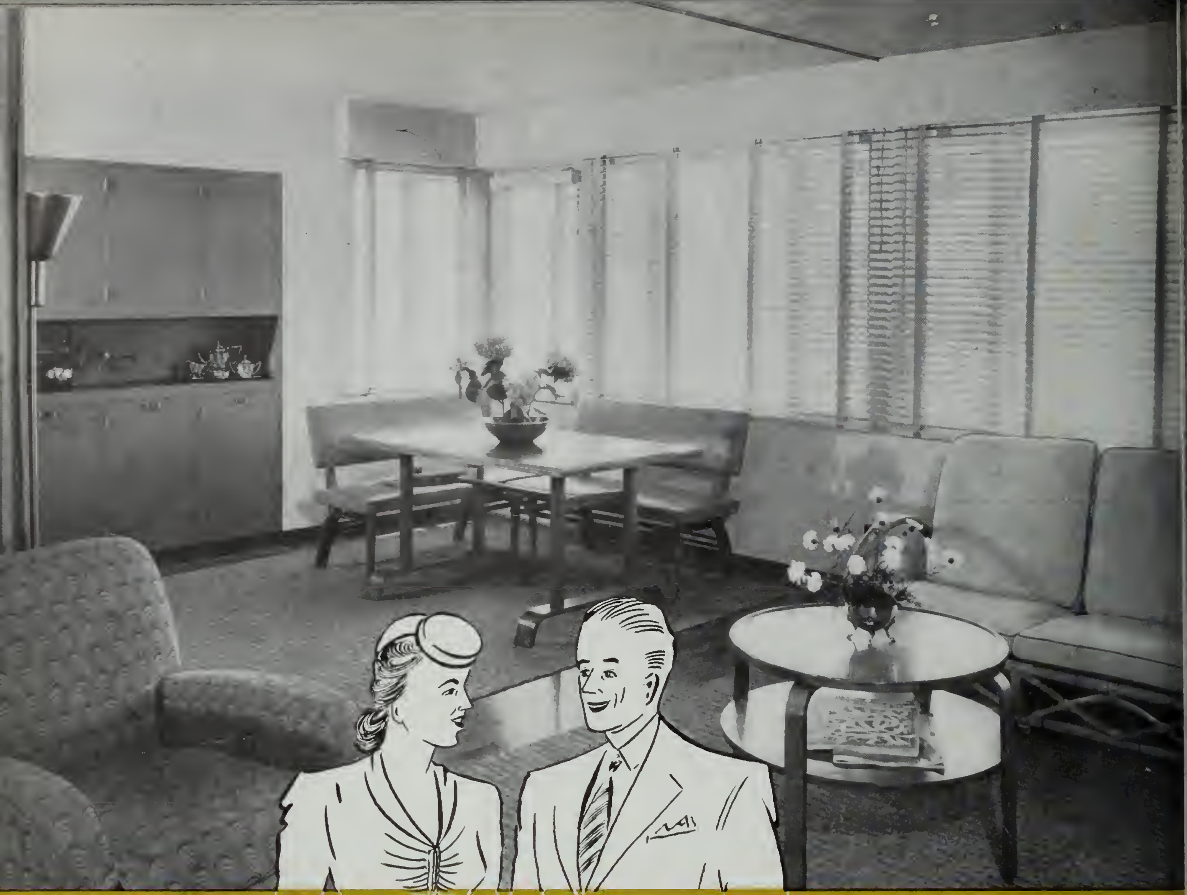

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NOTE: The color used on the front page of this magazine and in this advertisement is similar to W-34 in the LIFETIME steel slat color chart.

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NORTHERN CALIFORNIA ELECTRICAL BUREAU

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ART

SAN FRANCISCO

San Francisco is seething with exhibitions this fall. The Art Association Annual, the show of work by the Alumni of the California School of Fine Arts, the collection of contemporary sculpture at the San Francisco Museum, the Women Artists' Annual, the second biennial Outdoor Show, the National Art Week, not to mention numerous one-man ventures, have practically swept local studios clean.

While this no doubt is of benefit to some of the studios, the effect on several of the shows is rather unfortunate. Apparently the production of masterpieces does not keep pace with exhibition demand. Some of these Autumn shows have not yet taken place; perhaps the cream of the crop is being saved for them.

The Alumni show was at least rather lively and covered a healthy variety of media; sculpture, painting, jewelry, book-plates, textiles, photography, commercial art and decorative design showed what divergent paths have been taken by students of the California School of Fine Arts, from Arthur Matthews to the latest crop of graduates. Opening nighters were amused by Clay Spohn's hilarious offering, rejected by the sober fine arts jury, rescued and sponsored by the juries of commercial and decorative arts and hung, splendidly solitary, in one of the small rooms, from which it was removed the next morning: an eye-fooling fly, painted with Dali-esque detail on a shadow-boxed panel complete with fly swatter, which did its work with admirable precision whenever a string was pulled. This opus was labeled *Study in Mobile Construction.*

One of the show's most satisfying paintings was a large oil by Arthur Durstan, called *The Dressing Room*, well composed, of women's figures, partly nude. Henry Varnum Poor sent *Grape Leaves With Pink Cloth.* John Carroll had two paintings: *A Child's Head* and *Zabiele.* Harriet Whedon showed a beautiful still life of fruit on a table, called *Blue Drape.* Most of the better known San Francisco painters sent representative work, although a good many of the things had been seen before; a penalty perhaps of the drain of too many simultaneous exhibitions.

Sculpture was not very plentiful, but good in quality. Sargent Johnson's ceramic *Hippo* was a simplification even of that simple shaped beast, with suggestions of water plants incised on its flanks somewhat in the manner of the Egyptians; Stackpole showed his large *Head of George Sterling*, cut in tufa stone; Fred Olmsted's sizable relief, *Girl Combing Her Hair*, is well drawn, has nice textures, and beautiful workmanship. Brents Carlton had a marble, *Mother and Child;* and Beryl Wynnk's copper reliefs, *Navajo Mother*, and *Mother and Child*, are two of her best.

Commercial artists made a fine showing, although their section was not too well arranged. The crafts were neither so well represented nor so impressive as they might have been. However, the ceramic section was good, Margaret da Patta displayed her beautiful modern jewelry, and there were many excellent small things; but on the whole it would seem that the California School of Fine Arts lives up to its name.

Mine Okubo has another one-man show in the Art Association gallery, of vigorous and very personal landscape watercolors. There are two other "one-man" shows by two other women, Barbara Stevenson and Loren Maciver, and one of small ceramics by Mary Erckenbrack, at the Museum also.

One of the best shows in town just now in point of quality is Gump's presentation of French Masters from the Hatfield galleries. Van Gogh lovers will be delighted to see the *Meadow Spangled With Dandelions*, and the *Baby's Head;* there are also two beautiful small Renoirs, an unfinished painting by Cezanne, Monets, Roualts, Vla-

MASTER DRAWINGS

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mincks and Utrillos, and other famous Frenchmen. *Jewels* by Dali are shown here, too.

This month the large exhibit of French Painting Since the Revolution returns to the De Young Museum. Now is your chance, if you missed it last time.

The complete set of Howard brothers, Charles, John and Bob, have had paintings accepted for this year's Carnegie. Other San Francisco acceptees are Alela Cornell, J. F. Cunningham, William Gaw, Tom Lewis, and Hamilton Wolf.

Mills College is apparently resting from a long siege of modern art ranging from the Bauhaus exhibitions to Fernand Leger; at any rate, the October showing is of ancient, and beautiful Chinese textiles.

D. W. P.

LOS ANGELES

Run, don't walk, to the nearest calendar and mark down the week of November 17 to 23. That will be National Art Week. On those days paintings, watercolors, prints, sculpture, and crafts will go on sale at fixed, low prices the length and breadth of the land. Prices for oils start at twenty-five dollars and the top is seventy-five. You can buy a black and white for a dollar. Watercolors begin at ten and stop at twenty-five. There will be no high-pressuring, no chi-chi gallery to buck—you pay your money and take your choice.

However, don't get the idea that National Art Week is a rummage sale, a studio throw-away, or amateur night at the gallery. Art Week is a challenge to the American artist to display his best work, and the results of last year's exhibit in cold cash sales prove that the public is anxious to buy in on the cultural products of this country. National Art Week exhibits in Los Angeles will be held at the Biltmore Hotel and the Los Angeles Public Library.

Recent work by Phil Paradise was featured this month in the Los Angeles Museum's series of one-man shows. Paradise showed a group of firmly rendered watercolors which encompassed many aspects of California life. Phil Paradise is at his best when working in the sunlit hill country where the horse ranches are found. Hills and horses have become almost synonymous with Southern California watercolor painting, but Paradise avoids a formula by careful attention to the characteristic detail in each new landscape he paints.

Swankiest opening to date was the shindig which Temara De Lempica threw at the Julien Levy Galleries when she unveiled a group of highly polished paintings meticulously drawn and modeled. Noteworthy contribution was the use of individual baby-spots to light each picture. Ah, Art, it's wonderful!

Most Northern Californians have settled down to a repetition of past performances of their show at the Foundation of Western Art is a true indication of what's going on in the north.

Jan Berlandina turns in yet another gay and decorative flower piece which is pleasant enough; Otis Oldfield is merely ponderous with his *Bowl of Prunes;* Erle Loran repeats his pattern tricks, and they are wearing thin; Tom Lewis continues in a romantic vein, but this one, *Evening*, was apparently dashed off faster than most, for it contains too many passages that are just so much pigment; Mat Barnes' *Pacific Ocean* is exceptional in that it contains some rather raw color, which is surprising coming from him; another Barnes, excuse please, a Luke Gibney, is Barnes-like in a baroque way, if you can imagine it.

On the credit side is a painting by Theodore C. Polos, whose moonlit *San Francisco Suburbs* magically evokes the mystery and movement of night. Polos is getting his stuff under control and this picture is not only deeply felt but well designed. Chee Chin Lee has a fine little picture in *Chinese Y. W. C. A.;* and Leah Hamilton breathes light and sun into a landscape without resorting to the impressionist's method of rendering light. Trends in Northern California Art will be on view at the Foundation of Western Art until November 29.

Second in the series of "top-flight" shows sponsored by the Los Angeles Art Association brought out some excellent watercolors by Southland painters.

Purchase prize went to Tyrus Wong's *Forever*, deftly handled in the traditional Chinese manner. Honorable mentions went to Emil

(Continued on page 44)

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MUSIC

ANYBODY CAN PLAY CHOPIN

Towards the end of his career Busoni became of the opinion that of all Chopin's music only the Preludes continued to be worth playing. I should qualify this opinion by adding, also the Nocturnes. Like Busoni, however, I prefer the Field rather than the Chopin Nocturnes. I might be considered an untrustworthy person to be reviewing Chopin recordings.

For a standard, let me select the volume of *Nocturnes* recorded by Godowsky. There is the ultimate refinement, the utmost soul-weariness, the utmost ecstasy. The last Nocturne I consider the most interior, the definitive Chopin, one of the few moments of his art that may be linked with the most inward experience conveyed by music. The performance of this Prelude by Godowsky is among the perhaps a dozen recordings which may be considered in themselves true works of art—most of them, by the way, are works by Bach. Now is it something in Bach's music which inspires devotion? Or is it that when one has made the immensely difficult, yet when understood absolutely natural. approach to Bach's idiom, which is required for anything more than starting off a program with it, one has a more intense devotion, a more memorable response? It is undoubtedly such devotion among pianists, to whose nature Bach is usually a trifle foreign, that has perpetuated the love and playing of Chopin.

Granted that pianists do love Chopin, though they may weary of him: how well do some of them endorse their appreciation by the recordings they make of Chopin's music?

Take Rubinstein, that indefatigable: he has set out to record the entire piano works. The sound he makes manages at first and even second hearing to have such a good, solid, well-placed technical organization—this is particularly true of the *Scherzi*—that only after a while does one discover with nausea and revulsion that the whole expressive apparatus lacks the slightest grace of poetry. not one drop in the desert.

The deadest of a heap of once-living dead—see Goya's etchings—can still breathe terrible beauty. But not those concertos touched by Rubinstein. (For a work of art is a life. And if a man can't see it that way and slays it for a beef, let him have food or fee; that's not our business.) You may say I slay Rubinstein for a beef.

Brailowski, another indefatigable: he admits he prefers Bach and Mozart but goes on featuring Chopin. There are not many recordings. What I have heard makes it seem as well. He is the kind of Chopin-player who perspires between swoons. He has done the *B minor Sonata* well enough to own, simply without greatness.

Gieseking, let's keep him out of this: little damage yet, except to the *Barcarolle.*

Kilenyi: now that's better. It takes a pianist of more than slight refinement to perform the *Waltzes* neither faintly, foully, nor flitteringly. A bit more the talented twenties when it comes to the *Etudes.* His preeminent characteristic in repeated hearings is genuine freshness, life, breath. Among the inner voices, however, a good many of the tones drop where they may. He has not done well by the *B flat Minor Sonata.*

Rachmaninoff: he hasn't done well by that sonata either. Indeed it would be a toss-up who has done worse by it. But here is the pianist who should record the *Preludes*—and also his own *Preludes*—as I have heard him play them. a developing experience that grew larger afterward.

Rosenthal: he has left us a few delicately and precisely ornamented performances, unfortunately not enough.

Casadesus: I think, only the *Ballades*, played to the standard of 5000 French pupils.

Horowitz: he has never made his Chopin so individual, or native, as his Liszt.

Cortot: time has passed him by but did not fail to draw from a large quantity of recordings. His weakness is a technical indifference, which he tries to repair by interpretative methods. His recording of the *Preludes* is worth owning for lack of a better. In the *Etudes* he lacks Kilenyi's freshness. In the *Ballades* he has more power than Casadesus. At his best he suggests what the great Chopin players may have sounded like at their best. Very, very rarely does he seem genuinely moved.

(Continued on page 44)

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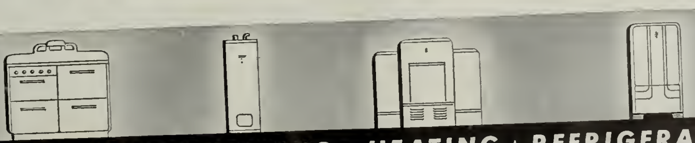

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CINCINNATI . . . NEW YORK

BOOKS

LOOKING FOR TROUBLE, by Virginia Cowles (Harper Brothers, $3.00)—Virginia Cowles is a girl who gets around. For four years in warring Europe her procedure has been direct. She finds out where the biggest mess is brewing, and there she goes, right into the midst of it. Then the combined influence of her fellow correspondents, the United States Government, and—apparently—the high favor of heaven work together to get her out. She must have been something of a trial, but she picked up a lot of information that has been smartly reported in "*Looking for Trouble.*" It's an uneven, agreeably gossipy book—sometimes annoying, sometimes revealing, nearly always entertaining. Miss Cowles doesn't go into fundamental issues, but she has a shrewd eye, a keen ear, and a good reporter's gift for setting down precisely what she has seen and heard.

Her chief contribution is on the subject of Neville Chamberlain and the Munich conference. Quite sensibly she dismisses the more sinister accusations against him, and she glosses over what seems—in the lofty wisdom of hindsight—like his epic stupidity. She stresses a fact that many commentators have ignored: that on the very eve of Chamberlain's departure for the Munich conference, the French government fled as incontinently from its treaty obligations to Czechoslovakia as it fled later from the Nazi invasion.

"I dined with a Foreign Office official the night I arrived in London, after the Munich conference," writes Miss Cowles, "and I learned from him that it was the French who had first caved in. On the evening of September 13th, M. Daladier, alarmed by the situation, communicated with Chamberlain and announced that France was in no position to fight, imploring the British Prime Minister to leave no stone unturned to find a way out. Thirty-six hours later Chamberlain made his first trip to Berchtesgaden. You can find a subdued reference to the conversation in M. Daladier's statement to the French Chamber on October 4th in which he said he got in touch with Mr. Chamberlain on the night of September 13th-14th, and told him 'how useful it would be if diplomatic demarches were superseded by personal contact between responsible men.'

"My friend told me that Sir Robert Vansittart, in his role of Chief Diplomatic Adviser to the Government, had been urging the British Cabinet (as had Winston Churchill) to declare open support of Czechoslovakia. Whether or not he might have succeeded will never be known, for when Daladier and Bonnet flatly announced that France wouldn't fight, the ground had been cut from under his feet and from then on the cause was a lost one."

A single conversation with Chamberlain is reported verbatim. To her blunt statement that Bonnet was the biggest crook in Europe, Chamberlain, to his credit, voiced agreement.

Significant is her report of Hitler, gleaned from Hitler's blonde English devotee, Unity Mitford.

"According to her, Hitler had a sense of humor and liked company. He was a man who seldom read, but when he was at Berchtesgaden spent a good deal of time drawing up architectural plans for new housing settlements. 'But what he really likes,' she said, 'is excitement. Otherwise he gets bored.'

"Somehow the thought that world happiness hung on the *ennui* of one man was a frightening contemplation. But the remark that struck me most was her comment on Hitler's talent as an imitator. She claimed that if he were not the Fuehrer of Germany, he would make a hundred thousand dollars a year on the vaudeville stage. He often did imitations of his colleagues—Goering, Goebbels and Himmler—but best of all, he liked to imitate Mussolini. This always provoked roars of laughter. 'And sometimes, added *Unity*,' he even imitates himself.' "

Nero, too, was a ham.

Deftly, almost impersonally, she sets Count (Son-In-Law) Ciano on a pillory of his own words:

" . . . He (Ciano) said, 'I bet you'd like to know what I talked to Hitler about?'

" 'Yes, I would. But perhaps because I have a shrewd opinion *he* did most of the talking.'

" 'Well, don't be too sure,' replied Ciano, irritated. 'He is not the only one. I can make history, too. When I think how many lives de-

(Continued on page 44)

THEATER

When the news first came out that the authors of *Meet the People* were preparing another musical, its success was immediately taken for granted. Besides being good, its style would be unusual and the cast fresh and enthusiastic.

And it was all of that.

Borrowing from the Living Newspaper technique, an inquiring Little Man protests against the conventional "and-so-they-lived-happily-ever-after" ending of the musical comedy he has just witnessed. So with the help of a loudspeaker voice and the aforementioned Committee of One Against Conventional Corny Endings, the audience sits back for the rest of the evening and learns what happens after the honeymoon.

What does happen is interesting, different, funny, and important. Though the play definitely has a message, and the newspaper publisher for whom the groom works is a meanie, the story stays well out of the "Down with everything—we're agin' it" class. Instead, both Mister Employer and Mister Employee learn of the perils of hobnobbing with a totalitarian blackmailer. They very wisely conclude that though they may not be living too happily together, they certainly aren't going to let their personal differences make it possible for a third party to come in and enslave them both.

Unlike the average musical comedy, the music and dancing are an integral part of the story development. Dance Director Danny Dare's imaginative choreography is especially articulate in the lunch hour scene and again in the nightmare sequence in which Eddie Johnson, as an overworked hack writer for McEdit Publications, is harried by the famous people he has written about. In the music department, Jay Gorney's *They Can't Get You Down* and *Twenty-five Bucks a Week* are definitely of Hit Parade caliber.

Performances as a whole were above anything but positive criticism. Jan Clayton as the bride sings and dances with the same personableness that made her this department's favorite in *Meet the People*. Other veterans from that show who continue to prove the validity of their ability are Eddie Johnson and Peggy Ryan, who carried most of the solo dancing chores. New to the professional theater is James Griffith, who broke in with the kind of a bang and a holler that undoubtedly will mean a studio contract. Berni Gould, who was for us a good three-quarters of the *Pins and Needles* show, scores again with his characterization of Johann, the totalitarian gigolo. His treatment of *Mittel-Europa*, a sort of fascist dear old Swanee song, had the house clamoring for more verses. Edward Emerson as the protesting theatergoer who starts it all, Douglas Wood as Publisher McEdit, and Glenn Turnball as the dancing clergyman all turned in outstanding performances.

Now, what we want to know is which big publisher is going to boycott *this* show?

The Elliot Nugent-James Thurber comedy, *The Male Animal*, opened this month for a revival run at the El Capitan under the Duffy banner. One of the most hilarious plays of the past few seasons, the local production is in many respects a finer presentation than the one Broadway saw, with most of the credit going to Director Russell Fillmore. Otto Kruger's portrayal of the bookwormish professor who becomes embroiled in a fight for free speech is convincing. Best performance was turned in by Edmund Glover as Walley Meyers, the football-playing swain of the professor's sister-in-law. John Archer, J. Arthur Young, Robert Scott, and Edward Keane share in making the show stand out. It probably will continue throughout the month and then open in San Francisco.

Another Nugent play is scheduled to open in Hollywood soon. It's new and will be tried out here by the Beachwood Players on November 12, after which a New York production is scheduled. Titled *The Fabulous Grover*, it will feature the author's actor-playwright father, J. C. Nugent.

Pasadena Playhouse looks forward to an unusual premiere in the near future. Georg Kaiser, the European playwright whose play, *From Morn to Midnight*, was produced by the Theater Guild some seasons back, will arrive in America soon, bringing with him three plays, one of which is scheduled to be premiered at the Playhouse. This month's entertainment at Pasadena includes Elmer Rice's *Flight to the West*, which plays till the 13th. *A Riddle for Mr. Twiddle* follows for a two-week run.

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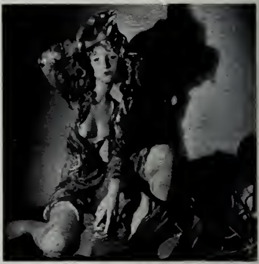
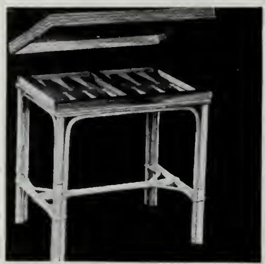
Shop-wise



REPENTANT Magdalena by the famous Austrian, Susi Singer, for many year associated with the Wiener Werkstatte, and won first prize at the Paris Exposition. These figures are among many of the unusual decorative accessories to be found at the studios of Cheesewright, Mason & Co., 347 No. Rodeo Drive, Beverly Hills.



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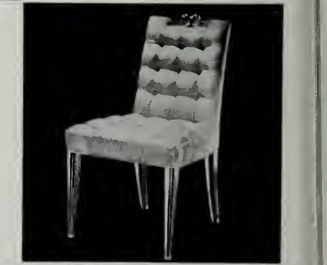

THE PERFECT combination of comfort and unusual beauty is exemplified in this smart tufted Glassic chair, of hand-carved crystal clear plastic, expertly tailored. This is only one of the many outstanding items in the Glassic group offered by Grosfeld House, 207 North Vermont, Los Angeles. Purchase through your decorator or dealer.

HAND-WOVEN textures by Ruth and Ernest Haeckel. All fabrics are woven by hand in hand dyed yarns matched to fit the personal requirements of each interior, draperies and furniture covers alike. Distinctive examples from the shop of Haeckel Weaves, Inc., 1906 Griffith Park Boulevard, Los Angeles. MOrningside 13082.

THE LAMP of the month. Inexpensively designed for gracious living. Just one of many on permanent display. Custom made shades and out-of-the-ordinary lamp bases that are charming for every mood and every room are to be found at Michael Sheridan Decorators, 268 North Rodeo Drive, Beverly Hills, California. CRestview 5-7545.

Shop-wise

"RELUCTANT ZEBRA"—no relation to Mr. Disney's famous dragon — one of the many currently popular humorous pieces by Gladwin Ball, to be found in our line of distinctive gifts. "R. Z." stands 6" high; he and his wheedling pals are made of clay, processed for permanence. $5.95. Art & Gift Shop, Barker Bros., 7th St., Flower and Figueroa.

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LOUNGE CHAIR from the shop of Hendrik Van Keppel is especially built for practicability. The frame is rust-resistant metal painted in a variety of colors and it is bound in water-proofed natural cord. This distinctive design is suitable for indoors or outdoors. The price, $24. 9486 Dayton Way, Beverly Hills, California.

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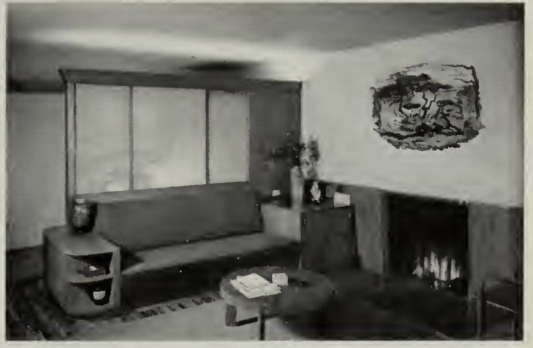
CUSTOM-BUILT, designed by Elizabeth Acker, this cabinet is one of many original designs to house a line of high-fidelity radio-phonographs. Available with Frequency Modulation radio, automatic changer, and concert-type speakers. Gateway to Music, 3305 Wilshire Boulevard, Los Angeles.



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THE COVER

Julius Shulman

Detail of Auditorium Entrance of the Emerson Junior High School in Westwood, California, by Richard J. Neutra, A. I. A.

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"EVENINGS ON THE ROOF"

13 Artists Present Twelve Chamber Concerts

In autumn of the year 1938 the Yates family, two boys, a great-aunt, a wife who is also a pianist, Frances Mullen, and one husband, came to be in possession of a well-worn bungalow, which had grown up, assisted by the casual carpentry of earlier inhabitants, on the slopes of the Micheltorena Hill above Sunset Boulevard.

The Yates family had decided to build a new studio in the backyard of the house and then eventually to put a new house on the studio, but when Schindler, the architect, was called in he insisted on putting the new studio on the roof. By March of 1939 the roof was ready, was a room, a studio. By that time also a series of six monthly concerts was ready to begin. It began in April, 1939, the fourth Sunday evening of the month, a solid evening of music by Bela Bartok, including his piano *Sonata* and the *Second Sonata* for piano and violin. The second concert, in May, was entirely of Chopin and Scriabin *Etudes*; the third entirely of music by Charles Ives; the fourth pre-Bach, the fifth all-Busoni.

Evenings on the Roof now planned a twelve-month season. The number of performers taking part in these concerts was decidedly increasing. By arrangement among the performers it was possible to assign to each of them in turn all the money that came in during one evening, the audience contributing fifty cents apiece. A gift of $100 at this time made possible the guarantee of a minimum receipt for each evening, insuring that, audience or not, the featured performer of that evening should be paid. The announcements read: "Programs are for the pleasure of the performers and will be played regardless of audience." Not all performers survived the first enthusiasm. Contemporary American music, seven programs including a three-program Charles Ives festival; an evening of Schoenberg, an evening of Hindemith; Field; Debussy; Bach; a memorable reading of Socrate by Erik Satie. Programs of this weight and toughness were a new thing in Los Angeles.

Going into the third season the group had become more stable. Two series now ran simultaneously. Music for Clarinet, for Viola, to exploit the quality of those instruments in different combinations; music by Debussy, Bela Bartok, Schoenberg; Schumann's *Spanish Songbook Cycle*, made up one series. The other series consisted of fourteen monthly programs entirely of music by Beethoven. The intention was to present all of his piano compositions with opus numbers—a discriminate indiscriminacy, the ten violin Sonatas and five cello Sonatas. About twenty performers were required to prepare and present the approximately 68 items, ranging from the little boyhood Rondo in A to the Sonata in B flat (Hammerklavier). This series will end November 10, 1941. New performers came to town and took on Beethoven assignments; assigned performers unexpectedly left town or suffered lapses of memory; Hollywood Bowl, radio, studios took their toll: in spite of all, of the original 68 items only seven had to be omitted.

It became evident that what was being done was too large and too isolated for a community like Los Angeles. A new plan was needed, a courageous and daring movement.

Several of the performers who had taken part in Evenings on the Roof decided to organize a series of twelve Chamber Concerts, of weight and toughness in the Roof tradition, and to present them at the Assistance League Playhouse by subscription ($3.00 for the series of 12 concerts—a rate of 25c an evening; single seats, if any were left, to be a good deal higher).

This new series will begin Monday evening, January 5, 1942, at 8:30 p. m. It will include approximately 50 items of music, from the little pieces for Clarinet and Piano by Alan Berg to the gigantic Beethoven *Diabelli Variations.* The Elizabethan William Byrd; the 17th century founder of German keyboard style Samuel Scheidt; the Englishmen Purcell and John Blow; several of the *Trios* for strings, piano and strings, and clarinet and strings by Beethoven; two *Sonatas* and and a *Trio* for clarinet by Brahms; the huge Kodaly *Sonata* for violoncello unaccompanied and his almost equally impressive *Sonata* for violoncello and violin; the violin *Concertos* by Stravinsky, Prokofieff, and Schoenberg—this last has been heard in part on previous Roof programs; American music by Harris, Barber, Ives, Creston, Chavez, Villa-Lobos; Hindemith; with a dash of Busoni and Paganini: this was the original project.

(Continued on Page 44)

FIRST CONCERT, Monday Evening, January 5, 1942.
PURCELL: Sonata for two violins and continuo—*David Frisina, Sol Babitz, Elizabeth Greenschpoon, Helen Lipetz.*
KODALY: Sonata for violoncello, unaccompanied—*Kurt Reher.*
BRAHMS: Sonata for clarinet and piano, opus 120:1—*Kalman Bloch, Leonard Stein.*
BEETHOVEN: Piano Trio, opus 1:1—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*

SECOND CONCERT, Monday Evening, January 19, 1942.
VILLA-LOBOS: Choros for piano—*Ingolf Dahl.*
STRAVINSKY: Piano-Rag Music—*Ingolf Dahl.*
BEETHOVEN: Piano Trio, opus 1:2—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*
BEETHOVEN: Piano Sonata, opus 111—*Emil Danenberg.*

THIRD CONCERT, Monday Evening, February 2, 1942.
PURCELL and BLOW: Piano Group—*Helen Lipetz.*
PURCELL: Sonata for two violins and continuo—*Sol Babitz, David Frisina, Elizabeth Greenschpoon, Helen Lipetz.*
STRAVINSKY: Violin Concerto—*Sol Babitz, Ingolf Dahl.*
BEETHOVEN: Piano Trio, opus 1:3—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*

FOURTH CONCERT, Monday Evening, February 16, 1942.
BEETHOVEN: String Trio (Serenade), opus 8—*David Frisina, Sven Reher, Kurt Reher.*
BRAHMS: Clarinet Sonata, opus 120:2—*Kalman Bloch, Leonard Stein.*
BEETHOVEN: Duo for viola and violoncello—*Sven Reher, Kurt Reher.*
BUSONI: Elegy for clarinet and piano—*Kalman Bloch, Leonard Stein.*
BEETHOVEN: Clarinet Trio, opus 11—*Kalman Bloch, Kurt Reher, Leonard Stein.*

FIFTH CONCERT, Monday Evening, March 2, 1942.
HARRIS: Piano Sonata, opus 1—*Emil Danenberg.*
BARBER: Sonata for violoncello and piano—*Kurt Reher, Emil Danenberg.*
IVES: Third Sonata for violin and piano—*Sol Babitz, Ingolf Dahl.*
BEETHOVEN: Piano Trio, opus 11—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*

SIXTH CONCERT, Monday Evening, March 16, 1942.
BYRD and SCHEIDT: Piano Group—*Helen Lipetz.*
CRESTON: Sonata for viola and piano—*Sven Reher, Leonard Stein.*
CHAVEZ: Sonatina for violin and piano—*David Frisina, Emil Danenberg.*
VILLA-LOBOS: Choros for violin and violoncello—*David Frisina, Kurt Reher.*
BEETHOVEN: String Trio, opus 9:1—*David Frisina, Sven Reher, Kurt Reher.*

SEVENTH CONCERT, Monday Evening, March 30, 1942.
PURCELL: Song Group—*Frank Pursell, Helen Lipetz.*
BEETHOVEN: Piano Sonata, opus 6 (four hands)—*Emil Danenberg, Helen Lipetz.*
BEETHOVEN: Piano Sonata, opus 90—*Helen Lipetz.*
BEETHOVEN: Six Serious Songs—*Frank Pursell, Helen Lipetz.*
BEETHOVEN: Piano Trio, opus 70:1: *Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*

EIGHTH CONCERT, Monday Evening, April 13, 1942.
BRAHMS: Clarinet Trio, opus 114—*Kalman Bloch, Kurt Reher, Leonard Stein.*
KODALY: Sonata for violin and violoncello—*David Frisina, Kurt Reher.*
BERG: Four Pieces for clarinet and piano—*Kalman Bloch, Leonard Stein.*
BEETHOVEN: String Trio, opus 9:2—*David Frisina, Sven Reher, Kurt Reher.*

NINTH CONCERT, Monday Evening, April 27, 1942.
SCARLATTI: Piano Group—*Helen Lipetz.*
PROKOFIEFF: Second Violin Concerto—*David Frisina, Emil Danenberg.*
HINDEMITH: String Trio, opus 34—*David Frisina, Sven Reher, Kurt Reher.*
BEETHOVEN: String Trio, opus 9:3—*David Frisina, Sven Reher, Kurt Reher.*

TENTH CONCERT, Monday Evening, May 11, 1942.
BEETHOVEN: Variations for Piano Trio, opus 121a (Kakadu)—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*
HINDEMITH: Sonata for viola, unaccompanied, opus 25:1—*Sven Reher.*
IVES: Song Group—*Frank Pusell, Frances Mullen.*
BEETHOVEN: Piano Trio, opus 70:2—*Ingolf Dahl, Sol Babitz. Elizabeth Greenschpoon.*

ELEVENTH CONCERT, Monday Evening, May 25, 1942.
BEETHOVEN: Piano Trio, opus 97—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*
IVES: Second Sonata, CONCORD 1840-60—*Frances Mullen.*

TWELFTH CONCERT, Monday Evening, June 8, 1942.
PAGANINI: 24th Capriccio for violin and piano—*Helen Swaby, Frances Mullen.*
SCHOENBERG: Violin Concerto—*Helen Swaby, Frances Mullen.*
BEETHOVEN: Variations for piano, opus 120, on a theme of Diabelli—*Frances Mullen.*

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NAME

STREET

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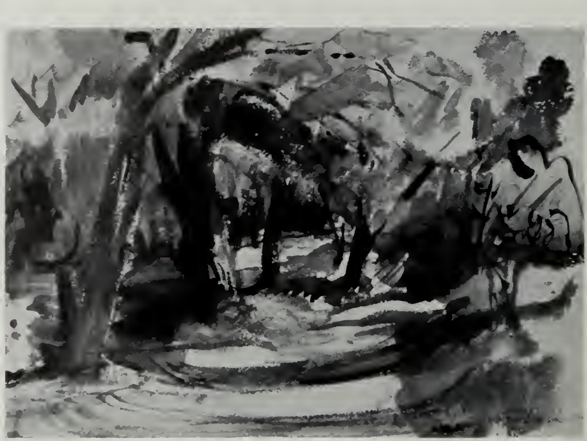
Watercolors By Bob Holdeman



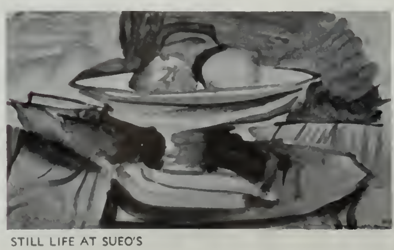
GREEN ALLEY *Serisawa Studios*

THERE has developed here in Southern California a very definite school of watercolor painting. Out of it has come some exciting and noteworthy painting. Of course, the bad part about any school of painting is that pretty soon a lot of people are painting pretty much alike. This quality has cropped out a little too much lately, and you are very conscious of it when you see a group show of Southern Californians. There hasn't been much of what you might call experimental work shown here. Maybe the painters here aren't really curious about the possibilities of the watercolor medium, or maybe they are too enchanted with the present representation of the California scene. Anyway, there must be some reason, otherwise Bob Holdeman's watercolors wouldn't look so different when they are seen together with contemporary Southern Californian work.

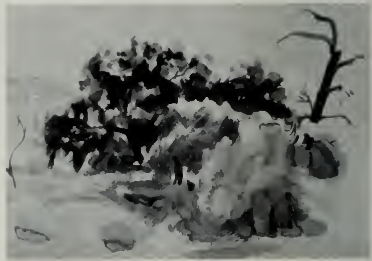
Bob Holdeman has grown up here along with the others in the painting field. He went to school here, and studied art here, and by all rights he ought to be painting rolling brown hills and horses along with the best of them, but he doesn't.

He paints the quality of the thing in the simplest and most essential forms. A pear, or an apple, a hillside, or a group of trees in sunlight, he puts them down on paper in direct and forceful terms. Bob Holdeman has given the medium a long-needed jolt, and by the looks of it, there seems to be plenty of life left in it yet.

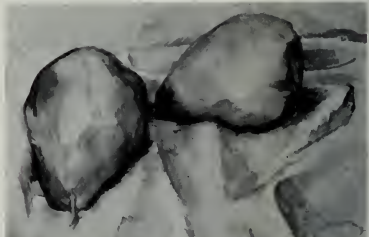
FILLMORE PHIPPS



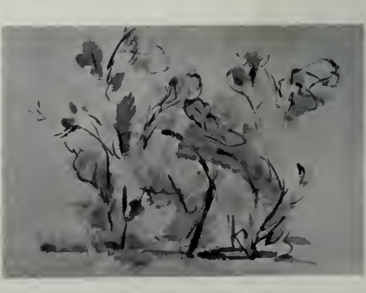
STILL LIFE AT SUEO'S



DANCING TREES



STUDY OF TWO PEARS. BELOW: TREE LIGHT



Notes in Passing

The Board of Governors of the Los Angeles County Museum and the Board of Supervisors of Los Angeles County requests the honor of your presence at the exhibition . . . *And Now We Plan.* From Oct. 22, 1941, to Jan. 18, 1942.

. . . NOW WE PLAN has settled down to its three months' run at the Los Angeles County Museum and is neatly knocking the eager spectators between the eyes. Some of the material is shown in this issue of CALIFORNIA ARTS AND ARCHITECTURE, but nothing can be said or shown that can approach the scale of the exhibition itself. A great deal of work and first-rate planning went into its creation, and the result is one of the really important things that has happened around here for years.

A successful effort was made to avoid anything that approached the pompous or the highly technical. The models and the graphs mean something to everyone who looks at them. The point is clear and the reasons thereof immediately apparent. This is not a show for professional planners. It is a visual and stimulating exhibition for the public that must plan in order to live a good life in any community.

The show is a lucid interval in the chaos that we have built up around ourselves. It presents a means to a solution, and it places responsibility where it belongs—right in the lap of the public that is struggling with the civic and regional confusion that snarls traffic, creates and maintains slums and forces one's grandmother to run for her dear old life whenever she tries to cross a neighborhood street.

An awakening sense of social responsibility is making most of us aware of our own very personal part in the life of the region in which we live. Slowly we have begun to realize that we are in the best sense everyone's keeper and that they in turn are our keeper. No little piece of ground is all alone in the world. It is a part of all the other little pieces of ground and what happens to one little piece can and probably will happen to your little piece if you refuse to have the sense to see that society under any free government is a cooperative enterprise in which only the collaboration of people through proper planning can make possible a life of decency and dignity. The exhibition is on through January 18 and you're a fool if you miss it.

• A nice list of attractions is brewing in the hat of Ruth Cowan, and if her plans for the season really develop, the Wilshire-Ebell is going to give out with some very entertaining and informative evenings. The first Jansen concert was very exciting when it swung into the Villa-Lobos, and especially the Bach for two pianos which was performed up to the hilt. For us, however, the highlight of the evening occurred while we were waiting for our tickets. A long, black limousine pulled up in front of the theater and out rolled a large burbling lady followed by three frightened little sailors. She shepherded them to the box office with all the happy cluckings of a mother hen. Those who evesdropped gathered that she had found them waiting on a street corner, probably for some bright little beer-hall squaws. But she, a patriotic angel of light, had swooped down upon them and carried them off to this nice clean evening of music. They had the terrified look of small frightened animals at bay. She gurglingly pointed out that "wasn't it perfectly wonderful that they only had to pay half price because of their uniforms!" If any of the three little gents had had the spirit to knock this pompous lady down, we would gladly have walked over her for them.

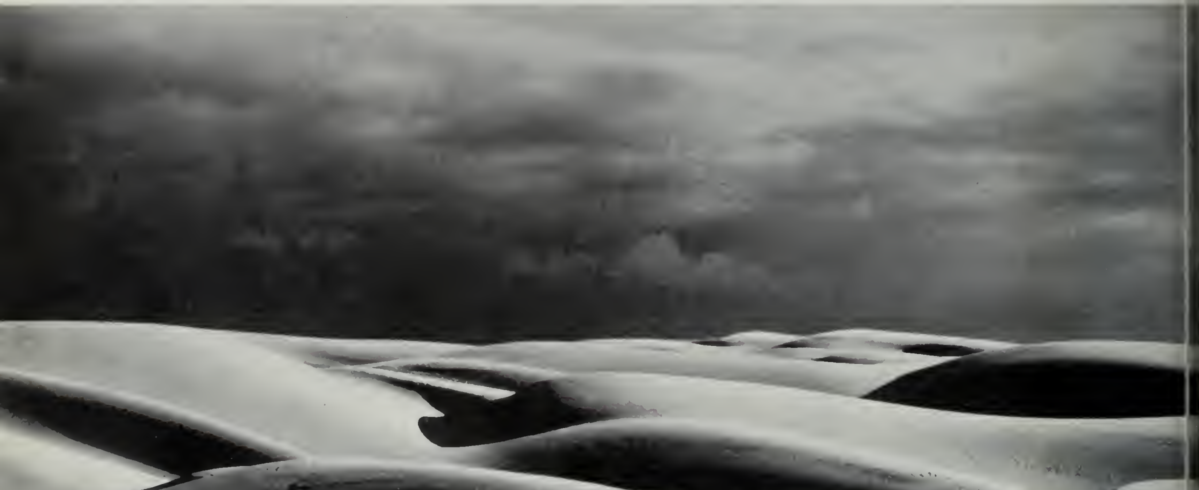
• Katherine Dunham, dancer, anthropologist and first-rate boogie-woogie artist, had audiences at the Philharmonic, and later at the Biltmore, tearing up the seats and tossing them in the air. Her group was very, very serious and very, very good in several things having to do with primitive tribal rites. The individual members of the troupe danced beautifully and gave balance and point to the whole of each number. The boys and girls were astonishingly agile. One of the men, calmly sticking out his leg at right angles, wiggled his toes in long, undulating ripples. It had sent us straight home to practice in our bedroom until we fell flat on our face.

Of the lighter and more colorful bits there is something stunning called "Woman With a Cigar" that is full of gaiety and sparkle and fine rich humor. Another bit in which Dunham, as an engaging South American wench, manages to get herself tangled up in the rope of waterfront sailors, brought down the house and had to be encored three times. But for us it had none of the really high, sly knowingness of the "Women With a Cigar."

The piece having to do with the train was wonderful business and the closing boogie-woogie was something to see. The dancers went from tribal ritual to "Le Jazz Hot" with great ease and astonishing style. They have everything.

Someone ought to build a first-rate musical around the whole shebang and knock the entertainment world back on its heels. There is some talk of an appearance that is to be arranged at the old Trocadero. We will be there leering and cheering as we have at every performance so far. There are several interesting contortions that we want to look at more closely so that we can go right home and try them on our own piano.

BRETT WESTON



THE work of Brett Weston assures him a place with those few who can be called America's important photographers. More than fifteen years of work and study have given form and mature dimension to his technique. His disciplined and discriminating approach is only partly due to his fortunate association with his distinguished father. His strong talent developed its own independent directions. In the early years of his career, the lack of the necessary film and equipment forced upon him an economy that resulted in a careful study of his subject-matter.

His brilliant studies of San Francisco are typical of only one phase of his approach to photographic material. He has captured huge sweeping views of the city with incredible sharpness and clarity. There is enormous depth and crisp detail without confusion. His great interest in the abstract patterns of natural forms has led to the creation of beautiful pictures of wind-sculptured rocks and sand.

His entire approach is strikingly original in that space is not necessarily the controlling factor. A small object takes on unusual relations to its environment. This ambiguity of object links his work with that of some of the great surrealist painters, with the difference, however, that while the painters deform the objects, Brett Weston deforms the space relations. How he manages this is at once simple and subtle. In the first place, he places the object close to the spectator's eye but on an axis which is tilted and denies any relation to a ground plane, as in the sections of machinery and in the sand pictures. Secondly, he suggests perspective values through the means of light and shade both within the object, as in the ripples of sand, and surrounding the object, as in the seemingly limitless space.

This combination of distance and proximity result in an ambiguity of subject-matter. Are these sand dunes in some vast Sahara or handfuls of sand held close to the eye? The fact that the answer is both does not diminish the value of the spectator's response. Brett Weston is a first-rate technician and a fine artist—one whose eye is obviously as clear and sensitive and honest as his lens.

THE GOLDEN GATE BRIDGE

SAN FRANCISCO

FORD PLANE

BELOW: SAN FRANCISCO COAST

by Richard English

Good Neighbors HOW GOOD?

A GOOD neighbor, the Bible has said, covets not and is at our side in times of stress. Today, for the first time in our long history, the United States stands in need of such good neighbors. Washington looks southward, knowing that our destiny is inevitably cast with the great nations below the equator. Boats are crowded with good-will emissaries, businessmen, diplomats, and men of arts and letters. The skyways, too, are carrying those whose mission it is to cement the friendship of South America's leaders.

It is no secret that our good-will missions, sired by such desperate necessity, have not been a complete success. We have rushed into South America like people seeking a life preserver and at the same time have frequently been guilty of treating those we court like slightly backward cousins. Their civilization is even older than ours and amity is not advanced by sending them short-wave opera programs which conclude with an explanation of the history of the opera. It happens that Buenos Aires, for example, has in the Teatro Colon one of the great opera houses of the world and its season is a worthy rival of our own Metropolitan.

Nor, in our anxiety for speedily converting South America to the cause of the democracies, have we been aided by the typical American speed with which the conversion has been attempted. The average good-will mission which flies out of Miami normally endeavors to cover all of South America in some twenty days. That allows the party an average of four and a half days in Brazil, which alone is as large as the United States, plus another state the size of Texas.

How would we feel if a party of Brazilians, after a four-day tour of our own country, returned to Rio de Janeiro loudly assuring their countrymen that the United States was in the bag? We would probably think they were both overly optimistic and presumptuous.

Because time has become increasingly important in these harrowing days we are inclined to resent South America's slowness in making up its mind to accept the friendship that we are so eagerly and suddenly thrusting upon it. We speak heatedly of the need for unity, completely ignoring the mental processes of these southern Americans whose friendship is so vital today. They, who take an hour to order dinner and six months to think about a business transaction that we would conclude in twenty-four hours, are upset at our grim insistence on quick decisions in matters that may affect not only their own lives and safety, but that of their children's children.

So, when all the smiling and the speeches are done, the South Americans are asking themselves—and us—what's in it for them? We are fighting for democracy because we have been a happy and prosperous people under such a free government. The South Americans are as naturally concerned with their own destinies and want to know where they will stand when, the war finally over, we are no longer in such need of their friendship. Even though their sympathies may be on our side they are cautious enough to look beyond the smoke of the battlefields and the roar of guns that may yet be heard in the western world. They look at Europe and then at us and again they ask, but what after the war?

After seven months on the east coast of South America you acquire some understanding of their problems and some real sympathy for the motives that govern their decisions. Brazil, as you already know, is definitely on the side of the democracies. They are by nature a democratic people and are anxious to continue living their own lives in preference to a regimented order where they must salute everyone they meet. Their natural inclination to rally to our side has been strengthened by the fact that we are a most important factor in their domestic security. Being their best customer is a great advantage in these days when all peoples are facing a dubious economic future.

Uruguay, although smaller and not as important strategically or domestically as the great nation to its north, is with Brazil in its sympathies and allegiance to the United States. Montevideo, one of the loveliest cities in the world, is a hot bed of pro-democracy factions and their efforts have largely nullified the Nazi efforts at infiltration.

Argentina, however, is where our promises of future business and better trade relations do not hold up well when viewed against our record of the past half century. We cannot, because of our own farmers and cattle raisers, buy either their wheat or their beef, the two products that are the backbone of South America's most politically-important country. Great Britain can and does buy some of their meat and grain, but Great Britain, too, must remember its own colonies which depend on the mother-country buying *their* wheat. Even in this desperate hour Downing Street must think of the yellow fields in Canada and Australia and consequently cannot begin to buy all the meat and grain that Argentina must sell to survive.

Naturally the Nazis have seized on this situation and, in becoming Argentina's best customer, have gone a long way toward wooing them to the side of the fascist states. Through credit-exchanges and millions of dollars worth of propaganda that always hammers home that Argentina's destiny is at the Nazi side, they have made deep inroads in Buenos Aires. Now, British and American propaganda has begun to take effect and, backed by the billions of dollars that British and American investors have already sunk in the land of the campos and pampas, is managing to checkmate the Nazi influence.

We would, however, be guilty of wishful thinking if we were to conclude that in the long run Argentina will necessarily be on our side. They will be—when and if they learn that it is to their domestic and military advantage. All South America is greatly impressed by the prowess of the German armies and only some great and triumphant action by Great Britain, and possibly our own forces, will finally convince them that in the end the democracies can and will win this war. When some great victory indicates the trend is finally and irrevocably turning in our favor, then only can we count on the complete sympathy and all-out support of our South American neighbors.

. . . NOW WE PLAN

• Not just for our own backyard, nor for our street, nor for our neighborhood, but for all of our communities together—the region of Los Angeles. This is our region. With 4,083 square miles of land, stretching from the sea across the valleys and mountains to the desert, we have ample space for ourselves, and for millions more who may come later, to live, to work, to play, and to move about in comfort. But when we look closely at the land we find the usefulness of much of it has been destroyed because we have been thoughtless in its development. We see mistakes that must be rectified—we recognize opportunities which must not be lost.

In the region of the future, the use of land should be planned with care—the home in relation to the entire neighborhood, the neighborhood in relation to the entire city, and each city in relation to the region. Natural resources should be conserved and protected, mountain forests, desert spaces, beaches, water supplies; areas must be set aside for parks, playgrounds, education, and recreation; residential areas spacious and quiet should be protected from business encroachment, from dangerous highways; commercial areas should be located where they are accessible and convenient to customers; industry and manufacturing must have their rightful place, with opportunity for development, a place convenient of access for the workers, with transportation facilities for materials and products: and all these areas must be interconnected by the system of streets and highways and freeways.

Patterns of land use are already in existence which form the starting point for future plans. We should study with understanding the interrelations between human activities and needs and the land of the region, if we are to arrive at a successful solution of the many problems which we recognize in the chaos of today.

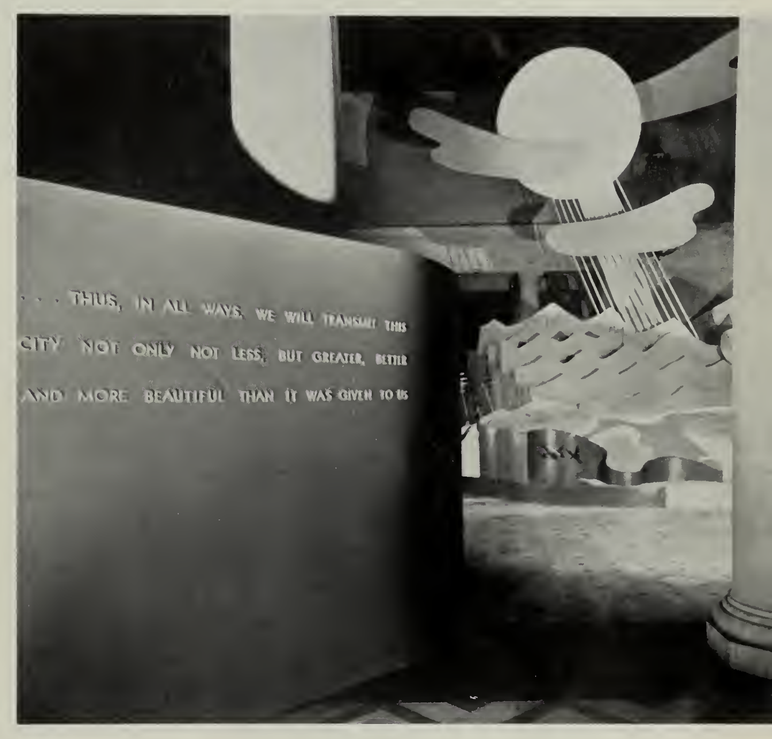
●

"The Board of Governors and the Director of the Los Angeles County Museum extend their cordial thanks to the Museum's advisory committee of architects, headed by Palmer Sabin, who so enthusiastically devoted their talents and their energies to the presentation of this exhibition.

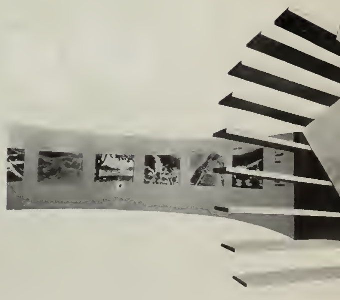
"A special word of appreciation is extended to Telesis for the Los Angeles Region; a group of extremely talented young men and women who, without regard for time or remuneration, gave their services to the Museum's advisory committee as draftsmen, designers, and craftsmen, making it possible for the Museum to present one of the most attractive and intelligently conceived exhibitions in its history.

Special commendation also is due to the staff of the Museum for the enthusiasm they have demonstrated in lending able assistance to the designers of this significant presentation of . . . 'AND NOW WE PLAN.' "

Roland McKinney,
Director of the Museum.


. . . THUS, IN ALL WAYS, WE WILL TRANSMIT THIS
CITY NOT ONLY NOT LESS, BUT GREATER, BETTER
AND MORE BEAUTIFUL THAN IT WAS GIVEN TO US

An exhibition having to do with the problems of Regional Planning showing from October 22, 1941, through January 18, 1942, at the Los Angeles County Museum



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. . . Now We Plan, Continued

This is where we live

We inherited a region rich in beauty and natural resources. Nature was generous, endowing the land with a climate of almost legendary fame, fertile soil in the valleys, valuable oil deposits, beautiful mountains and hills, and an ocean shoreline.

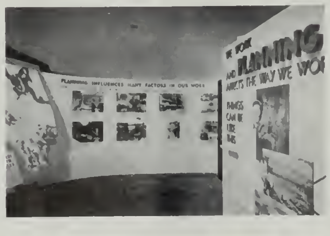
Indians were roaming the hills and valleys when the first Spaniards arrived to establish the missions, which flourished for a generation to give way to the far-flung cattle ranchos where a leisurely life developed around the small pueblo of Los Angeles.

Later, great herds of sheep were brought across mountain and desert, and the cattle ranges were given over to sheepherders. After a short time the sheep, in turn, disappeared.

In the 1880's came the first great American migration. Thoughtlessly the ranchos were subdivided into smaller farms and towns until the "boom" collapsed.

The region recovered slowly. Orange groves increased in number, and irrigated fields and gardens spread across the valleys. A diversified agriculture gave employment to many, and this agriculture remains today the largest single source of wealth in the Los Angeles region. Cities appeared and grew rapidly.

With this growth came industries to support the population. Oil was discovered in many places, and soon petroleum assumed a large place in the expanding economy of the area. Motion picture production developed and later airplane factories were established. In a century the character of the region changed from the leisurely culture of the Spanish era with its ranchos to the rapid tempo of the highly developed industrial life of a great metropolitan center.



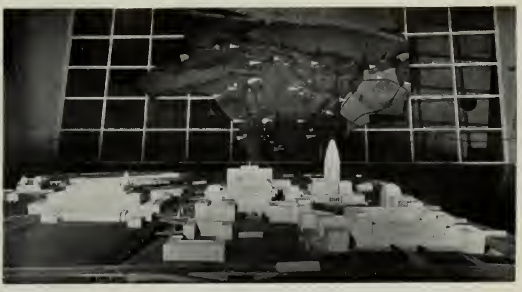
Since 1900 Los Angeles has grown rapidly in population and industrialization, but it has grown without thoughtful planning. The great city sprawls in every direction, touching its satellite towns on every side. As it grew the natural beauty of the land was obliterated; its scenic resources disfigured with so-called improvements, crowded oil derricks, rock crushers, and blaring billboards. Large sections of the city are now deteriorating as people move out to the suburbs in search of space, order, and quiet for their homes.

Developing with the automobile, Los Angeles is largely dependent on it for transportation, and the highway system has influenced the pattern of its growth. It is difficult to get in or out of the city, and there are many complaints about traffic congestion, unsightly highways, and the long distances to be traveled to reach open country.

From now on we must plan, for in the past altogether too little planning accompanied our development. Progress henceforth depends on the discovery of a way to plan and coordinate the development of housing, industries, recreation, communication, and transportation. We must determine now on a program for the years to come; we must bring about that integration of our community which will make possible the good life for every citizen.

Out of 676,961 persons in Los Angeles whose homes were studied, 101,530 live in dwellings that need repairs or are unfit for use.

It is estimated that by 1960 there will be 6,000,000 persons in Los Angeles County. To avoid difficulties, we must plan for them.



The planned community

The model of the planned community shows the relationship between living areas, working areas, and recreational areas. It shows also how the circulatory system knits these areas into a well-integrated community unit properly designed to free us from communication worries and the hazards resulting from a heedless, planless community.

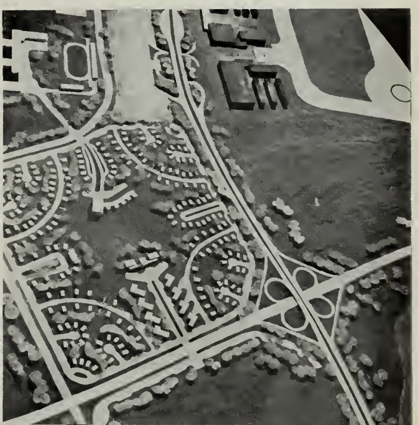
The basis of the plan is a neighborhood with a living area one-half mile square. The units comprising the living space are a shopping center, recreational center, church, and grammar school. Single-family dwellings all face toward the green areas. Working and living areas are properly separated by great belts of green. Similarly separated are the various units of the living area. A section is reserved for multiple dwellings which will have ready access to both shopping centers and transit and transportation centers.

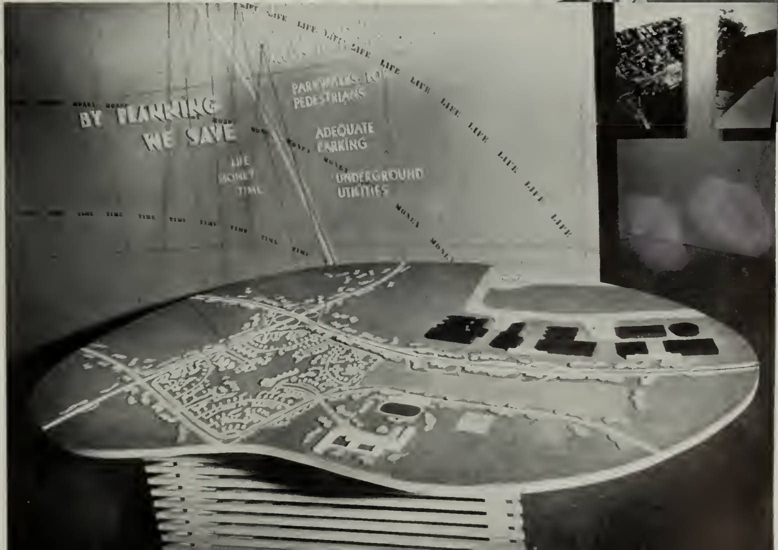
At the upper left of the photograph of the model is the high school campus containing a large athletic field, whose parking area serves a dual function—for athletic events and related community activities on week-ends, and during the week for factory workers in the industrial section located beyond the campus on the other side of the freeway. Pedestrian tunnels under the freeway enable workers to cross safely and easily from the parking area to the industrial plants.

The elements of the transportation system connecting all these units are organized to provide highways for uninterrupted traffic, connector streets for local traffic, short roads for access to homes, and park walks for pedestrians—all planned for complete elimination of the necessity of crossing traffic-laden streets.

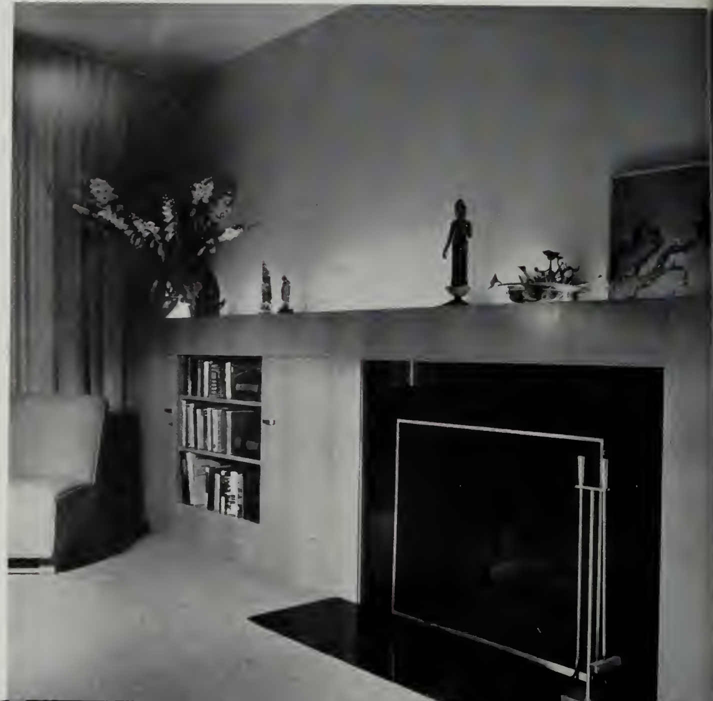
Well-conceived and planned neighborhoods of this type clearly indicate an intelligent approach to the ideal community life, providing a maximum of safety, recreational space, facility of communication, and promoting a neighborhood atmosphere conducive to the complete development of each member of the community.

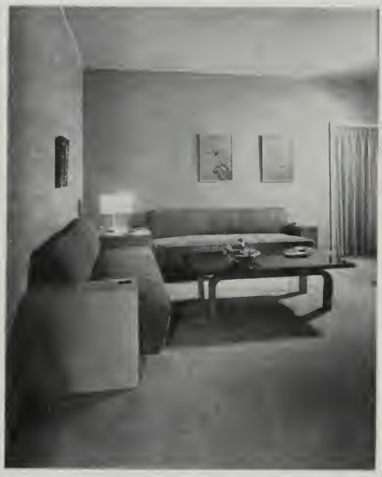
Below: Model and detail of planned community showing placement of living, work, and rcreation areas in relation to each other and to highways





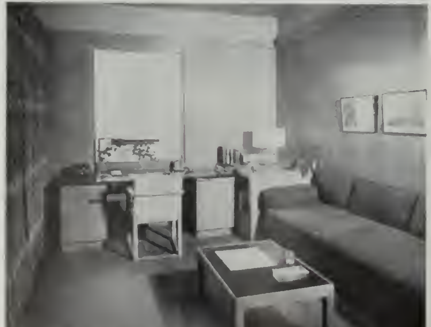
INTERIORS





Owners, Mr. and Mrs. Leo Meyer
Location, Hollywood, California
Designer, J. R. Davidson

Photographs by Julius Shulman

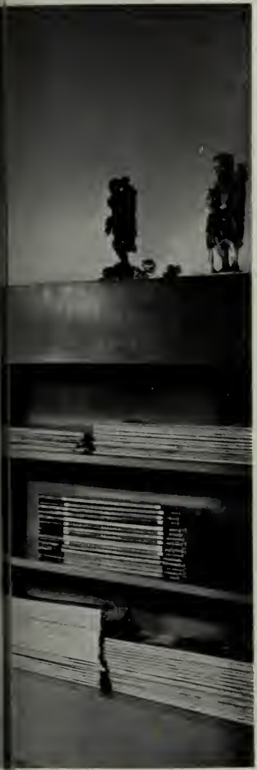


• These interiors in an old type house in Hollywood have been completely modernized by the designer without structural changes. The discriminating use of color and a fine sense for material have resulted in beautifully balanced and richly created living spaces. The living room walls are in natural colored Chinese grass paper and floors are in tobacco-colored carpeting. The corner table and end tables are in natural finished Bayott wood. The large table is of highly polished black plastic material. The seats are upholstered in rough woven material of dark brick color.

The metamorphosis from the old ill-organized period house to what is shown here is an excellent example of what can be done to bring outmoded living quarters well within the spirit of our time. The liquor cabinet has been designed into a wooden wall which also encloses the fireplace and spaces for book shelves. The badly located balcony has been glassed in so that it becomes a semi green house and part of a large sunroom.

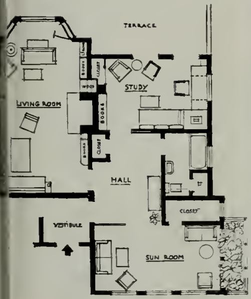
•

Left, Study: Tobacco-colored carpeting and curtains of hand-woven material in pale yellow and light gray stripes. The couch is upholstered in a rough weave of turquoise and brown. Desk and table top are of dark brown plastic material and chairs are in ivory leather. Walls are bleached oak weld board panels.



Left: Living room fireplace with book spaces and liquor cabinet are in natural Bayott wood. Frame and hearth are in black Belgian marble. A continuous fluorescent light trough is built in under a sandblasted glass panel. Walls are off-white and the ceiling is a pale rose.

Right and below: Sunroom walls are tropical matting in natural color. Carpeting is tobacco-colored material. The partition is celloglass in a red lacquered metal frame. Furniture is rattan with seat covers in lemon-yellow and gray weave. Curtains are handblocked print.



SECOND COMING OF A MIRACLE

The artists of San Francisco duplicate their great success of last year in organizing and presenting a new outdoor show that puts art into the lap of the public

HOTALING PLACE

• Forty thousand people visited Hotaling Place, block-long alley in the heart of the artists' quarter in one day, to see San Francisco's first Open Air Art Show last spring; according to police estimates, ten thousand more were turned away. This in itself is sufficiently surprising. That this venture, now a San Francisco institution, was conceived, organized and carried to completion solely by artists is still more startling. The tradition that the artistic temperament is wholly impractical and incapable of business-like organization has been dealt a blow.

Instigator of all this was Pat O'Neill, editor of the Skylight, a Montgomery Street paperlet for artists. Germs of the open air art show idea had been floating around San Francisco for years in non-virulent form, but when O'Neill proposed the scheme to artist Marian Cunningham and a few kindred spirits, the disease "took," and in no time at all the entire art colony came down with open air show fever.

CLEANUP GANG ON THE MORNING OF THE FIRST OPEN AIR SHOW

A committee was formed, city officials interviewed, traffic problems considered, newspapers and radio stations notified. Artists arrived at headquarters from far and near, offering their services, bringing their pictures.

The day arrived. Pictures were hung three deep along the brick walls of Hotaling Place, sculpture and artists in action arranged in Ralph Stackpole's stoneyard, which opens off the alley. The show was scheduled to last from noon to midnight. By 10 in the morning the alley was jammed with spectators. By noon the crowd was so great that movement in any direction was difficult. Sales totaled nearly $1100. So great was the success of the exhibition that it was decided to make it a biennial event.

The second Open Air Art Show was scheduled for October 26. "Unusual" California rain on that day caused it to be postponed until the following Sunday, November 2.

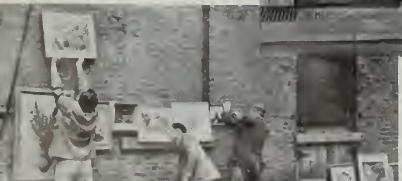
KENNETH ORNBAUM AND FRIEND TAKE FIRST PICTURES INTO THE ALLEY

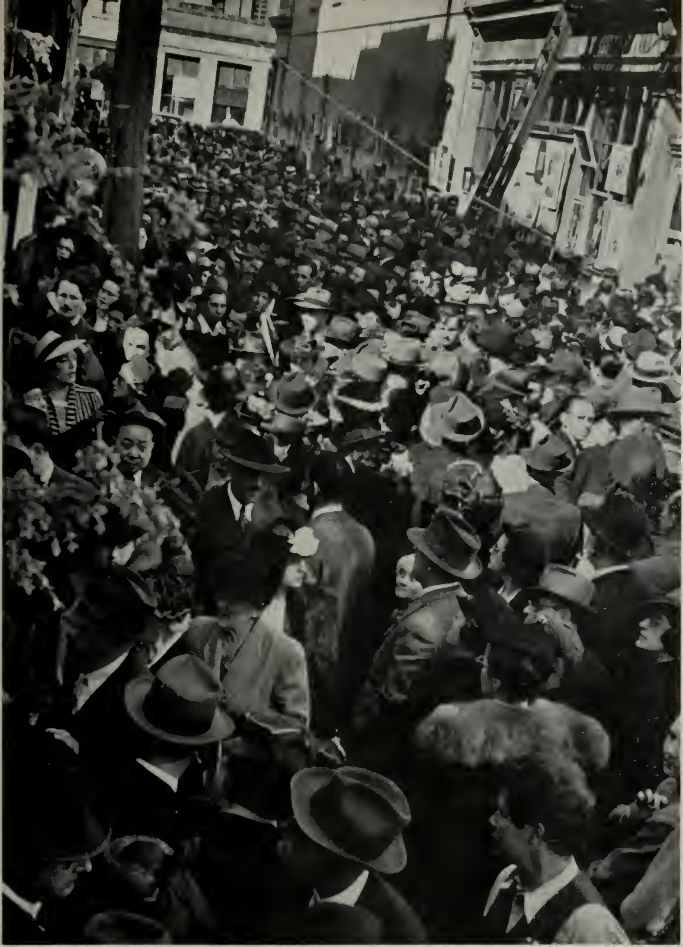
For this show the committee, anticipating more entries and bigger crowds, secured for offices the quarters vacated by the Villa Turin Restaurant on the corner of Montgomery and Jackson Streets, and added Jackson Street from Hotaling Place to Montgomery to the space available for hanging pictures. Nevertheless, as the flood of pictures began to arrive, the committee felt much like the well-known sorcerer's apprentice who started something that threatened to inundate him. When the press of receiving, checking, filing and storing was over, and the committee locked the door and mopped up their statistics, it was found that 535 artists had submitted 1639 works, of art or otherwise, with a combined value, according to the exhibitors' price tags, of $10,000. Prices ranged from $1 to $600.

At this writing no one knows what figures attendance will reach on November 2, but it is safe to predict crowds. There seems to be something about these open air art shows that appeals to the public. Perhaps it is freedom from the constraint felt by the average man in galleries, with their general air of aloofness and their suggestion of high prices. Perhaps it is the spirit of carnival and county fair. Possibly this riotous array of art at low prices appeals to the bargain-hunting instinct; or that entertaining things never seen in any gallery appear on the walls of Hotaling Place. Part of the charm may be the feeling of "I could do that, too." And so, perhaps, could you.

This year exhibiting artists include service men (who do not have to pay an entrance fee), doctors, housewives, lawyers, and a group of convicts, showing that art is no respecter of rank, and may even affect the otherwise normal.

Among the exhibits are stone and wood sculpture, beautiful pottery in individual glazes, watercolors, oils and temperas by well-known artists and those who would like to be, and strange, weird things of tin, wood, wire, and string. *(Continued on page 45)*


HANGING PICTURES



CROWD AT PEAK IN HOTALING PLACE. EACH SALE WAS ANNOUNCED BY LOUD SPEAKER

The success of these shows is due in good part to the extremely efficient and well-organized work of the committee of artists which manages the whole affair. This time they are:

Chairman, Mallette Dean.

Production manager, Marian Cunningham.

Secretary recording and corresponding, Virginia Allison.

Finance, Phillip Pinner.

Sales, Vera Bernhard.

Registration, Vivika Timiriasieff.

Hanging committee, Otis Oldfield and John Humphreys.

Sculpture and decorative arts, Ruth Cravath.

Construction, Fred Olmsted.

Graphic publicty: Production, William Clarke; distribution, Ivan Timiriasieff.

Signs, Paul Forster.

Art in action, Antonio Sotomayor.

Entertainment, Barbara Olmsted.

Master of ceremonies, Lucien Labaudt.

Decoration, Clay Spohn, Kenneth Ornbaum.

Otorino Ranchi, Ralph Stackpole and Ray Bethers.

Auxiliary committee, representatives of: the East Bay, Florence Allston Swift; Marin County, Richard O'Hanlon; Peninsula, John Mottram.

MORE PUBLIC

Photographs by Jay Risling

RUTH CRAVATH SUPERVISES PLACING OF HER STONE HORSE'S HEAD

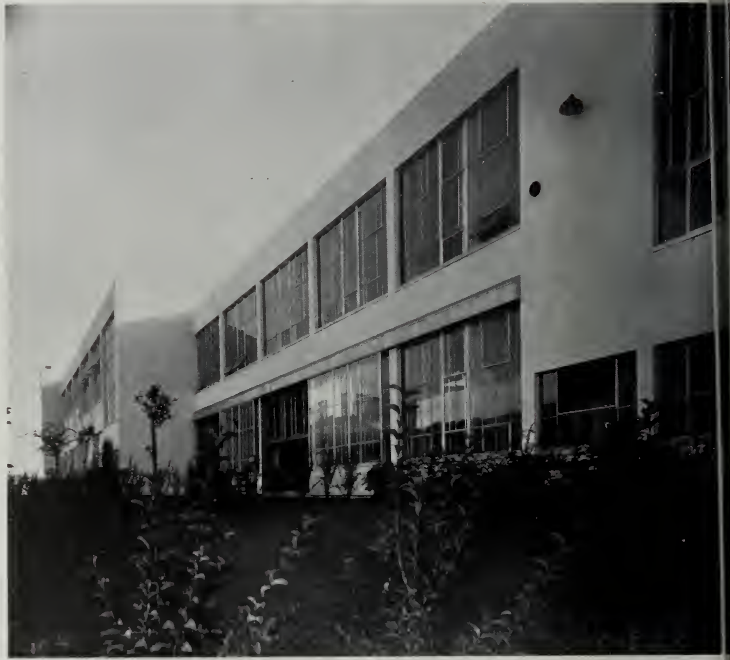
ARTISTS HANGING PICTURES AND KIBITZING

THE PUBLIC ARRIVES

by Dorothy Wagner Puccinelli

Modern School

by Richard J. Neutra, A. I. A.

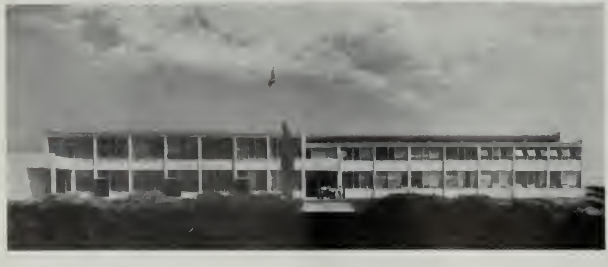


• A fundamental thought in designing progressive school plants is to divert the available funds to the fulfillment of purely educational needs. They should be buildings created as far as possible for the benefit of the significant activity of the educator and of the children from whom the next coming generation will recruit itself. No mere "machine for education"—as modern education is farthest from being mechanical—the plant will, in spite of its straightforward simplicity and when endowed with its preconceived garden setting command its good measure of beauty. Not the static beauty of an architectural monument for itself, but that of a building in pleasant use, that of a stage for all-around educational life, actively experienced.

Adaption to child life and pupil interest has been calling for a renaissance in school plant design and will yield this refreshing sort of active beauty by use.

Sitting quietly for hours and merely listening has been found by educators a requirement incommensurable with child's nature. But if it is true that a child can more successfully sustain fertile concentration when active, not only receptive, our old type classroom proves unsuitable and lacking in functional as well as in esthetic

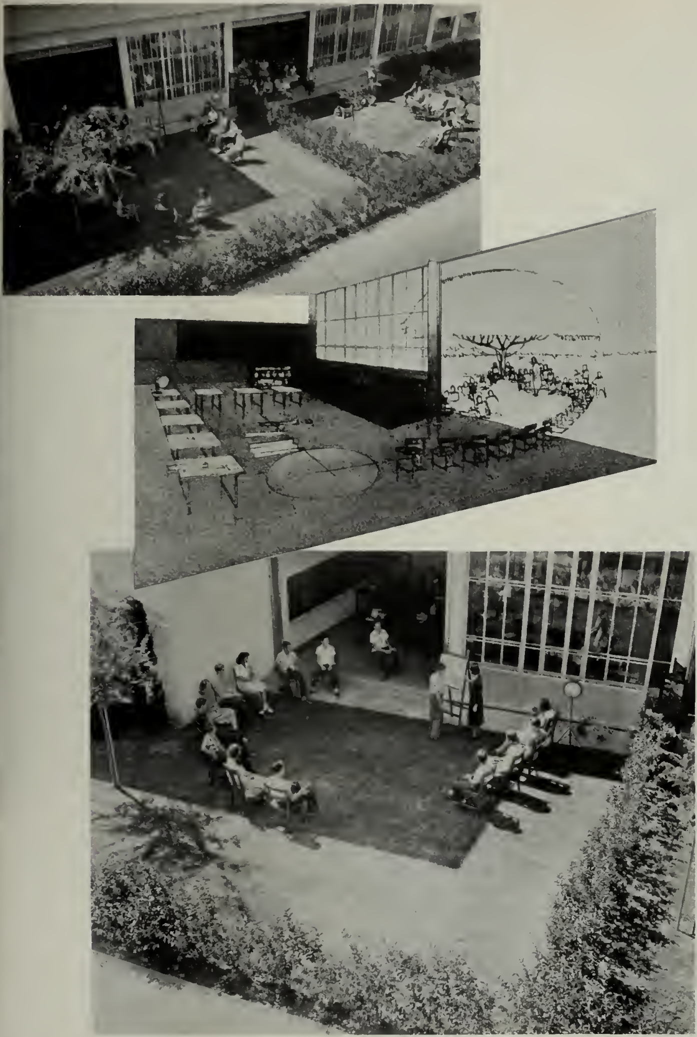
(Continued on page 44)



The Emerson Junior High School
Location, West Los Angeles
Architect, Richard J. Neutra, A.I.A.

Photographs by Luckhaus

Julius Shulman



Julius Shulman

Julius Shulman

The Emerson Junior High School in West Los Angeles, recently completed, represents an outstanding example of an attempt to plan a school with modern educational purposes in mind.

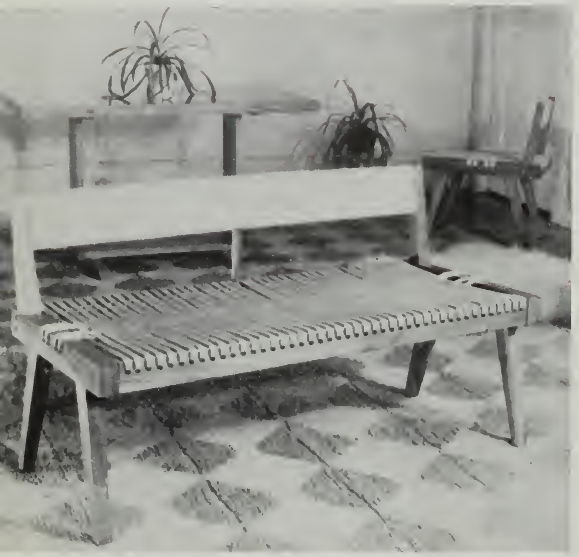
It is evident that Mr. Neutra, an architect of international repute, designed a school building to meet educational needs. He has made an outstanding contribution in this direction and the ideas expressed in the Emerson Junior High School will undoubtedly be reflected in much of the development to take place in future school building planning throughout the United States.

PAUL, E. GUSTAFSON, Principal.

Julius Shulman

A FEELING FOR MATERIAL

A sincere combination of the craftsmanship of the Orient with modern techniques

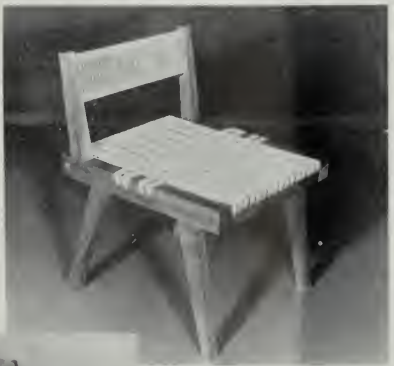


by G. Nakashima

• Usually in individuals or nations of inner strength there are, along with periods of great activity, others of introspection, questioning, soul examining. Periods, progress, success must be passed under the clear light of introspection to see what the real values are, whether the expressions are true, pure, honest, or else ramifications of the personal ego. It is almost impossible, if not entirely so, to come to any universal standard of morality or art. We simply cannot understand if the motives which caused the Periclean Greeks to push their sculptures, which today would be priceless, from the walls of the Acropolis to be destroyed forever were just or not. Nor can we quite conceive the proximity to perversion of Leonardo's feeling for impermanence.

In any case, we can reasonably well be sure that history never repeats itself but that each successive moment of time is a creative urge, inexorable, fathomless, formless, but pregnant with potentialities. Take, for instance, Gothic architecture. With all of its purity of form and expression, its deep, direct inspiration, or possibly because of that very fact, it can never be revived. We can at best grasp its fundamental principles and see them re-created in the marvelous steel bridges such as the main spans of the one between Oakland and San Francisco, and in the fine, clear, elemental beauty combined with the scientific progress of our modern airplanes. But, of course, in all modern work, there is something lacking, that deep inner faith, the sheer joy, the state of being, the spiritual inspiration of, say, the Cathedral at Chartres.

When we are carried away by some of the outward and more spectacular expressions, and then study the objects closer to home, there does not seem to be the same consistency. Unless a form is deeply lived, such as the Romanesque geometric ornament, art is primarily desquamation. Nonessentials are stripped to the leanness of Stoicism. Fressinet's ferro-concrete bridges, the architecture of Le Corbusier or, in a way, Kobori-enshu's superb wood structures of the Tokogawa era in Japan are examples. It is only when we start from the non-essential, either physical or spiritual, and fall heir to an unlived form-world, that we find peculiar modern phenomena such as streamlined radio cabinets, ponderous, over-designed automo-



Above: Seats and backs of rush bottom type chairs are of hand-twisted raffia.

•

The use of power tools has been limited to a circular saw and jointer. All the mortise and tenon work, blind mortises, much of the shaping, and all of the finishing has been done by hand.

biles looking as if they were conceived in concrete, or children's tricycles shaped to travel at the rate of 100 miles an hour. Such principles are bound to fall, as the law of man is similar to the law of the jungle, in that the ones who can do with the least are the strongest. This other tendency is toward accumulation leading to decline.

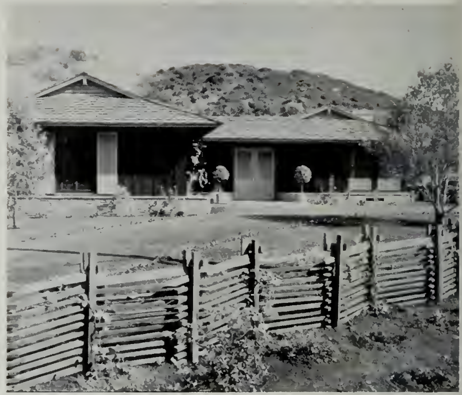
One thing probably wrong with our present set-up is over-specialization. The designers are simply designers and the mechanics simply mechanics, and never the twain shall meet. Architectural students often finish a course in architecture without knowing how to lay a brick or make a mortise and tenon. Furniture is even designed in clay which is about as remote as possible from the material used in actuality. Cooks could never expect to learn how to bake a cake without actually making the batter, but merely by drawing pictures, no matter how lusciously colored they were. That is, however, the difficult task that modern design education often requires. The feeling for the plasticity of concrete and the stresses in steel is largely a matter of mixing, tamping, bending, and placing the material. From this spirit, form should grow.

The love for the nature of teak and walnut can best be obtained by working with the material; by cutting, planing, scraping, and sanding the wood. Hours spent by the true craftsman in bringing out the grain, which has long been imprisoned in the trunk of the tree, is an act of creation in itself. He passes his hand over the satiny texture and finds God within. It is man's true relationship with the years and centuries that the tree has spent absorbing the bounties of nature and strengthening its fibers. It is his true relationship to the experiences of this instrument of nature through the heat of summer and the rigors of winter, in temperate climates or the steaming hot days on end in the depths of tropical jungles, past the rise and fall of empires—a calm, immutable joy in the face of tragedies which befall man the producer and man the destroyer.

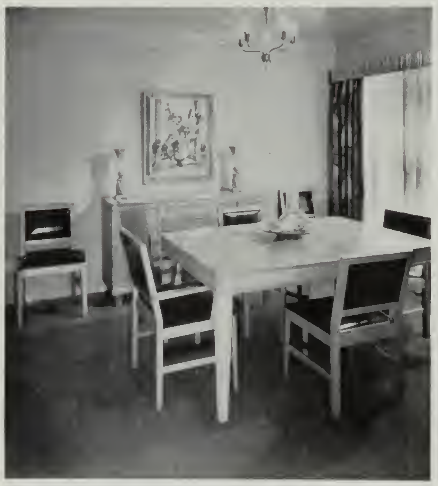
It is this quality that is not to be had on the drafting board but in the experiences of the mechanic. There must be planning, it goes without saying, but the conceiver should not let his ideas perish on paper nor let them only be carried out by others. Specialization is frustration unless it broadens into largeness, into relativity. It is the same pitfall which affects, not only design, but all the phases of human activity from medicine to diplomacy, that too great concern over contained problems. Essentially, the best designer should be a mechanic, but unfortunately most mechanics cannot design. To carry the point further, the contractor is unable to design and the architect usually doesn't know much about building. The guilds and master builders have degenerated into mass-productionists and specialists. The so-called industrial designers smell too much of the studio, of watercolor renderings, and not enough of the workshop.

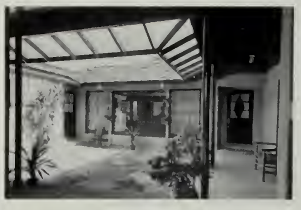
Although most of the work is in walnut, Lamao mahogany, a pale honey-colored wood, has been used successfully for contrast. The finishing is accomplished by very careful sanding and finally rubbing the surface with a slightly waxed cloth.

Model House



Location, North Hollywood, California
Interiors, Barker Bros. Hollywood
Builder, William Mellenthin





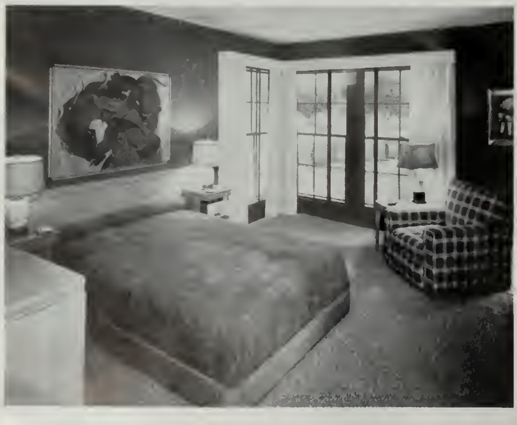
• This house, designed for California indoor-outdoor living, is built entirely around an enclosed patio which is paved with random size Arizona flagstone. Overhanging eaves are of amber glass that eliminates all glare. The main entrance of the house is made into this enclosure.

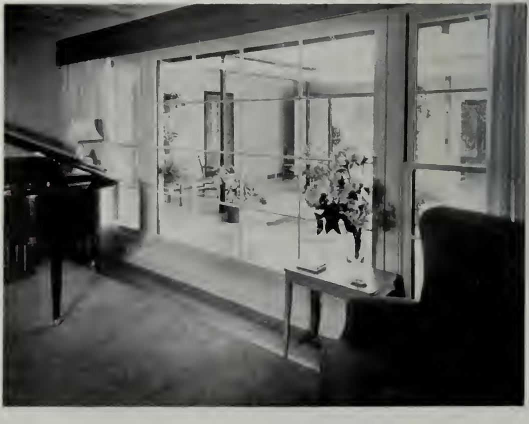
An extended window in the living room takes full advantage of the patio view. The walls are a deep, rich dusty rose, and the floor is covered in a carved broadloom rug. All accessories are modern and Chinese modern. The ebony piano in the corner of the living room is an added accent.

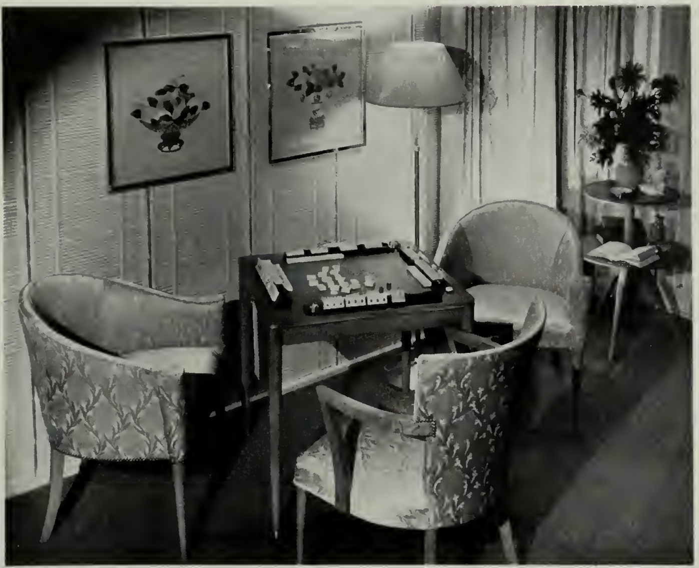
The dining room adjoins the living room, and the rug is a carved broadloom. Chairs are upholstered with dark green simulated alligator material. Draperies are of textured fabric in a modern leaf design in green with a lighter green background. A bamboo cornice introduces a tropical note.

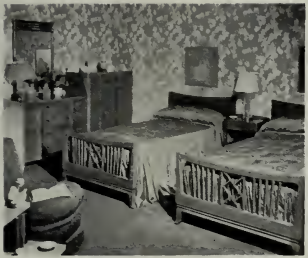
The front bedroom has walls and woodwork of chocolate brown. The Venetian blinds and bedspread are also chocolate-brown contrasted with oyster white cove ceiling and cornice. Rug is parchment-colored linen; the chair is green plaid.

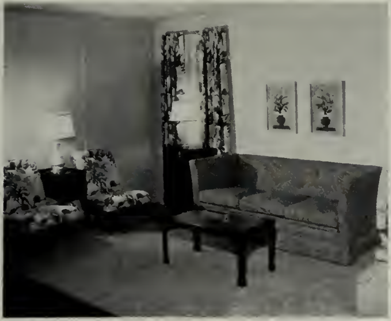
Photographs by Mott Studios by Merge

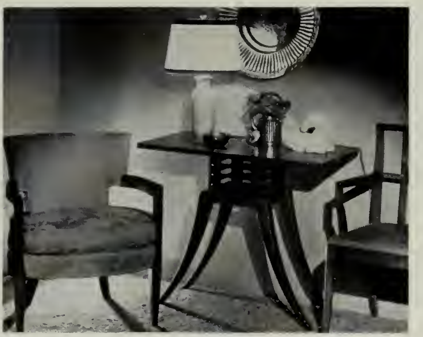












New Furniture

• Home owners will find answers to many of their problems in interior decoration in the new Pendleton Galleries. The galleries include seventeen rooms of Robert W. Irwin furniture, and accessories chosen especially to complement this furniture. The rooms show a harmonious coordination of furniture and decorative merchandise which was made possible by the close collaboration of the several manufacturers represented under the direction of an authority of outstanding ability and reputation in the field of decoration.

Examples of the results are seen in the accompanying photographs. The group around the bridge table shows the Chinese influence on modern furniture. At the upper left is a modern bedroom in blond wood. The center of interest in the picture at the center left is the sofa, notable for its simplicity and the warm texture of the cotton fabric covering. Versatile arrangement of the occasional table and chairs achieves a pleasing effect for any room.

Pendleton Galleries
The May Company
Los Angeles

Carquinez Heights

A distinguished California architect discusses the solution of the design problems of a great new housing development

by William Wilson Wurster, A.I.A.

CARQUINEZ HEIGHTS has been a vastly inspiring and exciting enterprise for our office, a challenge to test our entire philosophy and experience on a terrifying scale, under emergency pressure.

How we have met the test will be for others to decide. But at least we have been bold enough to bring forth positive reactions. Apparently they either hate it or love it. They hate it, of course, if they would not like a project of this size on any terms, or if they can only see a finished product. But there are also those who want to see familiar things, sensed like a familiar strain of music. And the only accidental visual reminders presented by Carquinez Heights seem to be Indian pueblos or the distant rear view of some of San Francisco's worst speculative housing, neither of them very comforting!

The broad framework of the opportunity and the limitations were about as follows: First, to ourselves, the chance to serve a national and local emergency in the medium we knew best. Then, the stipulation that the entire project be "demountable," to prevent a ghost-town curse on Vallejo when the emergency is over, and to be sure that the houses can be salvaged for good use later wherever they may be needed. And finally, the most rigorous discipline of speed and economy.

Standard plans, and two methods of prefabricated panel construction were stipulated. In the strictly architectural sense, our role could be little more than to rearrange window openings, remove false shutters and other trashy gim-cracks, bargain with Washington and the manufacturers for a flat overhanging roof instead of the usual pinched two-way slope, and choose paint colors. Our big job was to relate the standard units to each other, to roads and paths, and to a dramatically steep and rolling terrain.

Throughout we have made no apology for the fact that the 1,677 houses are all alike. Artificial respiration to create false effects is always ridiculous in a thing of this scale. Far better to accept the scale as a proud virtue, relating the enterprise to the great classic squares where men did not turn somersaults to stress in solo every thin slice of a house. There is no competition to the sun and view—they are used as friends and allies, as are the hills.

If all this sounds high-flown, it is simply because I must stress the pride and enthusiasm we have felt for this job. But here are some of the bare facts as well.

Each of the houses has east and west exposure, no north and south. This means in all seasons and at all periods of the day there is a chance for sun. They are ranged in rows, which bring protection from the strong constant winds and give each house one sheltered side. Also on these dry, dusty slopes large gardens are apt to be a burden rather than a blessing for hard-working people, only temporarily settled. And the convenience of this site to the navy yard ferry, without crossing a main artery, warrants a rather close development. While on the other hand the step-ups give almost every house a dramatic view, either slant-wise or over the roofs below.

The major contribution of this office to the project was, I am sure, the determination to scar the hills as little as possible. An absolute minimum of earth was moved. Instead of cutting the usual shelves, each house was dropped into place wherever it would naturally fall, and posts and skirting put under it to accommodate the slope. This saved a great deal of money and several months (in fact, a whole rainy season) of time. And it gives useful rough storage space under each house.

The simple straight parallel rows were possible without the monotony usually found in such a pattern because of the great animation given by the hills, which permit views out over the houses below because of the flat roofs.

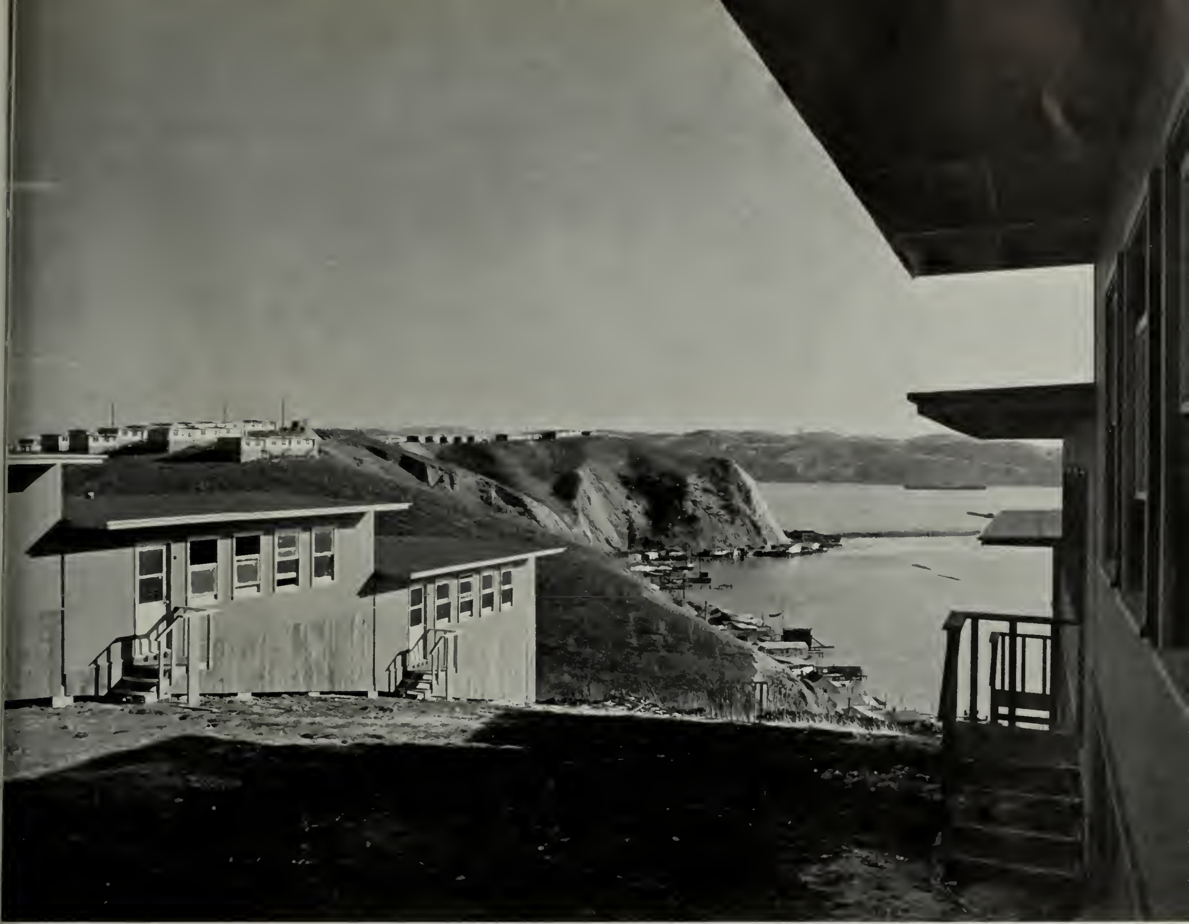
A demountable school for 800 pupils is being designed by Franklin and Kump, who have collaborated at every point within the spirit of the project.

Dust raises havoc with light paint—yet we didn't want it to be dull. So a color scheme was devised which would be gay but durable. We also felt that a so-called colorful scheme sometimes eats itself up if there is too much bright paint . . . at the theater there must be an audience. So: 50 per cent of the houses are sand color or natural plywood, with colored doors; 25 per cent are barn red; 9 per cent are green; 8 per cent are blue; 8 per cent are yellow. (The colored houses have sand trim.)

In general the perimeter rows of houses are natural surrounding the colored central portion.

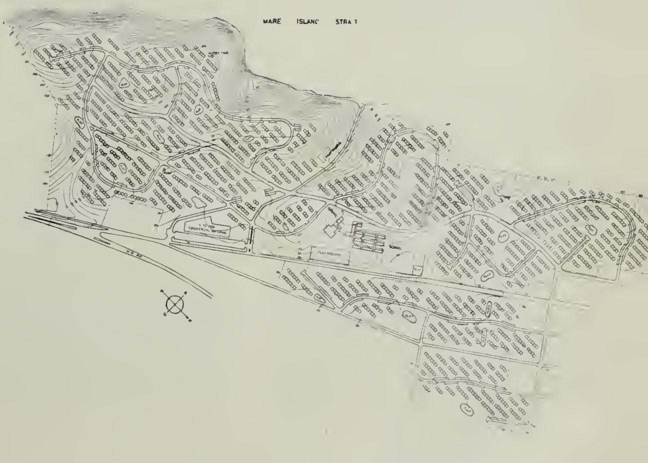
Then there are 25 experimental houses of different plan and different materials, with the thought that with all this building some small portion should attempt to bring new knowledge.

And now to go back to the feelings of a person who looks at the project. Grant the fact that this number of houses had to be built in one place at one time. Don't ask that it be familiar or cozy. But do ask if it fits the site—uses the view—is gay—is economical—was done on schedule. And do all this *after* it is complete . . . and I hope you can say, as I do, "I'd like to live there."



Roger Sturtevant

AMERICA BUILDS



Carquinez Heights
Defense Housing Project, Vallejo, California

Federal Works Agency:
John M. Carmody, Administrator

Division of Defense Housing:
Clark Foreman, Director
Rufe B. Newman, Chief, Construction Section
Pierce Williams, Director, West Coast Area

William Wilson Wurster, Architect, Engineer for the Federal Works Agency

Punnett, Parez & Hutchison, Civil Engineers

George E. Atkins, Mechanical Engineer

General Contractors
Barrett & Hilp
Robert McCarthy

Prefabrication
W. S. Watkins & Son
Keith Brown
Homasote Company

AMERICA BUILDS . . . Continued

GENERAL VIEW OF THE SHOP

APPLYING GLUE TO WALL SECTIONS

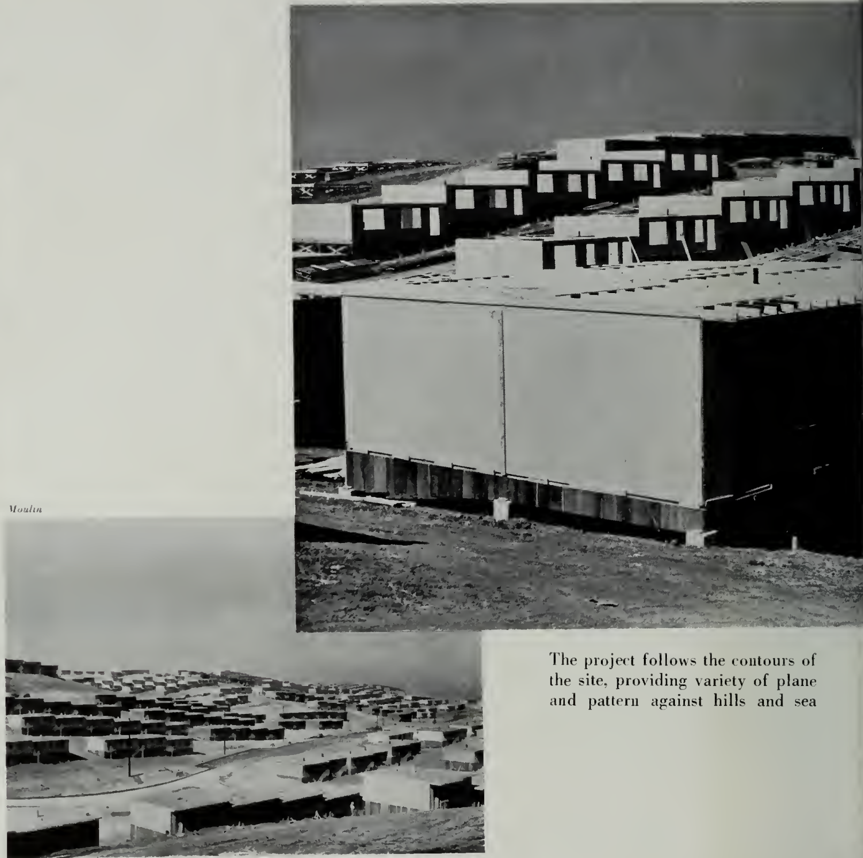
COMBINATION ROOF-CEILING SECTIONS

APPLYING BUILT-UP ROOFING

FLOOR PLATFORM

Moulin

Moulin

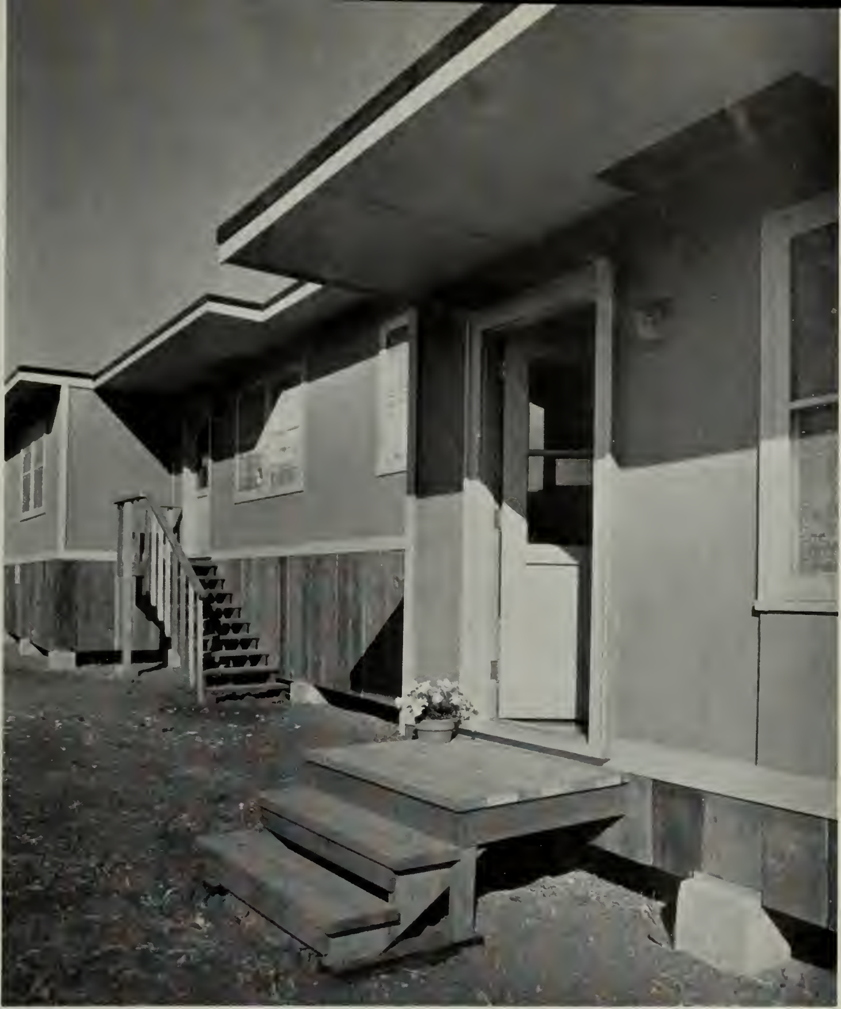

The project follows the contours of the site, providing variety of plane and pattern against hills and sea

• Many innovations in building have been used in the FWA building project at Vallejo. Sixteen hundred and ninety-two prefabricated units are being constructed to house civilian shipyard workers and Navy enlisted personnel. Not only did the houses have to be built quickly, but they also had to be demountable in order that they may be moved to another location if necessary.

Great speed on the job was obtained by the use of central fabricating plants. Walls and partitions were made section by section in these plants and trucked to the desired location. Insulating board and Douglas fir plywood panels were used. All lumber and insulating board were pre-cut and stored. As the houses were built on a modular basis in even inches, the controls on the cutting were set to match. Framing units such as windows, doors, and wall intersections were prefabricated in sub-assemblies.

Because of the flat roof design, it was possible to build both ceiling and roof at the same time. This combination of construction made possible a considerable saving in cost and time.

The efficiency in fabrication of wall sections is noteworthy. Sections are fabricated in the order they will be erected. Each section is numbered according to plan so that errors may be quickly checked. As the wall sections are put into place, the plumber sets the prefabricated plumbing lines in the bathroom walls; then the erection crews return and complete the job. The roof sections are placd by crane and the unit is ready for paint or wallpaper.



Roger Sturtevant

Roger Sturtevant

Roger Sturtevant

PRODUCTS and PRACTICES

VALLEJO CONSTRUCTION DATA

The firm of Barret & Hilp, which is building 992 of the houses, is a copartnership which was formed the latter part of 1912. The partners are John Francis Barrett and Harry H. Hilp, both of San Francisco. Its chief engineer is I. D. Raffin, and the general superintendent is George McKeever, both of San Francisco. The partnership was originally formed to specialize only in concrete construction, but in 1914 small general contracts were entered into.

It now has in its employ, Glenn Woodruff, chief designing engineer of the San Francisco-Oakland Bay Bridge and many other important structures, and Fred Crocker, whose last assignment was complete charge of Plant and Ways Design at Todd, California, shipbuilding company at Richmond, California. Mr. Thomas Crawford, also with the company, was formerly superintendent for the San Francisco Shipbuilding Company, who built two concrete ships in San Francisco in 1918. Some of the outstanding projects that it has constructed are: Anchorages, Cable Housings, Toll Plaza, Golden Gate Bridge, 1932-1937; Distribution Structure, Catenary System and Railroad on San Francisco-Oakland Bay Bridge, 1935-1936; Bartlett Dam in Arizona, Barrett & Hilp and Macco Company, 1935-1938; Bridge Deck on Golden Gate Bridge, joint contract with Pacific Bridge Company, 1932-1937; Causeway, Mare Island Navy Yard, 1934; Tunnels for Public Utilities Commission, City of San Francisco, 1935; 700 concrete Housing Units, City of San Francisco, 1940; 600 concrete Housing Units, Bureau of Yards and Docks at Vallejo, adjacent to Mare Island Navy Yard, 1941; about $2,500,000 of contracts in connection with the Golden Gate International Exposition, and three sections of canal and conduits on the metropolitan aqueduct in Los Angeles.

The amazing speed obtained in constructing 992 of the houses on this job was made possible by the use of Homasote Insulating Board and the Precision-Built system of Construction. The Homasote Company has been making insulating and building board for 32 years. Its Weatherproof Homasote is one of the strongest and oldest insulating boards, and it has been made in big sheets up to 8′x14′. This large size adds structural strength and also prevents ugly batten strips and wall joints making Homasote good for dry-wall construction. Its high resistance to moisture absorption and air infiltration result in a thoroughly insulated building which requires only the smallest of heating units. Homasote Wall Panels can, according to Bureau of Standards Test, run from three to four times the strength of houses constructed with horizontal wood sheathing and from 3,000 to 7,000 pounds greater strength than houses constructed with diagonal sheathing.

Seven years ago the company started experimenting with the rudiments of what is now Precision-Built Method of Construction. Homasote in the large sizes was a natural or large section construction. Several hundred thousand dollars was spent in research—research into every minute detail of house construction—research into materials—research into methods—research into costs. It found that the first big saving in both time and money could be effected by building walls and partitions—in sections—on jig tables—in a central fabricating plant. Step by step it increased the number of parts which were prefabricated until it perfected the method which was used on the Vallejo project. The Precision-Built System of Construction through the use of the Bemis Module long before the onset of the Defense Program, was used in the construction of $6,000,000 of architect-designed homes in all styles of architecture, all sizes of houses, in every part of the country.

The location at Vallejo is comprised of rolling hills, some hills rising as much as 210 feet in elevation and it has scarcely a level spot. This, of course, necessitated the use of underpinning under all the houses. In some cases there was a difference in level of seventeen feet from one corner to the other. A site of this nature required a great deal of planning before construction could begin. As it was decided to use precast concrete piers, a central fabricating plant was set up at the beginning of the job. Since the schedule called for the construction of 24 houses per day, it was necessary to have a daily capacity of 360 piers. Special demountable forms were developed for this work and after the piers had cured, they were placed on specially constructed sleds which were taken to the house locations by a Ross Carrier. At the house locations a twenty-inch diameter footing 6 inches thick was used. The concrete was poured into a box designed to hold exactly the right amount of material. After the box was filled from the concrete mixer, the mason emptied the material out and then used the box to puddle the concrete comprising the footing. Sufficient time was allowed for the concrete footing to take its initial set, and then the pre-cast piers were positioned along side special 2x6 templates, which had been located with a transit.

In view of the nature of the site and the freedom from rain it was decided to build the floor sections on location and leave the finished flooring off. Two floor jigs capable of framing floors for more than twenty-four houses per day were set up. In the fabricating shop all the framing lumber and Homasote for each wall and ceiling section was pre-cut and stored on racks. Everything was scheduled beforehand and the men worked from these schedules. As all Precision-Built Houses are built on a modular basis every schedule is worked out in even inches and the controls on the cutting tables were in even inches. Fractional dimensions were automatically taken care of by the cutting gauge, four different types of which were required for the average house. All the pre-cut members are then delivered to the various jig tables for assembly. The framing members for windows and doors and various wall intersections are prefabricated into what we call sub-assemblies. These are then placed on the jig table just as studs would be positioned.

As the Precision-Built System of Construction employs the stress covering principle the large sheets of Homasote are both glued and nailed to the assembled wood frame. This provides a type of construction which is considerably stronger than the ordinary conventional job. As the houses on this project had flat roofs, the ceiling and roofs were made together, thus providing considerable economy in construction costs. Due to the flat roof design the rafters had to be cut on the cant. In order to provide the maximum of economy 2x12 rafters were cut diagonally so that at one end they would be 8½ inches, and at the other, 3¾ inches. This required the development of a special template in order to handle the special ripping operation. The combination roof and ceiling sections were constructed on a large jig which was capable of handling sections 8′x16′. This jig had a sloping floor in order to take care of the cant of the rafters. The sections were made with the ceiling side up and the strapping was applied, to which the Homasote was glued and nailed.

All wall sections are fabricated according to the order in which they will be erected. Then when they are piled ready for the delivery truck, they are in the reverse order, which makes them come off the pile in the right order at the site. Surprisingly enough the various sizes of sections, regardless of the type of building, operate perfectly on the jig table. Each section is numbered according to its number on the plan, and also the number of the table on which it is made is marked. If any errors should occur they can be immediately traced back to the proper table so that the crew can be advised in order to prevent any reoccurrance of errors of the same kind. The sections taken off the finishing end of the table are piled at right angles to the table, parallel to the drive in the center of the shop. This makes for easy loading and as soon as the house is completed, the truck comes in and the sections are loaded as a complete unit by the use of a travelling crane. When the truck reaches the site, the sections for the front of the house are unloaded in the front and those for the rear, in the rear. This greatly facilitates their erection as the crane can move down one street and back the next.

In the early days of the Precision-Built System everyone turned out to see the wall sections erected. Today it has become as commonplace as airplanes have become. The first step in the erection of the sections is to erect a corner in the rear of the house, then follow across the rear of the house to and including the next corner. Then the bathroom partition is put in place and the crew, consisting of two carpenters and four laborers, moves to the next house. Meanwhile the plumber and his crew move in and they get their prefabricated plumbing lines installed in the bathroom walls. At the same time they set the tubs. Then the erection crew comes back and completes the erecting of the balance of the house. As the sections are put in place the carpenter stays on the top and tacks them together prior to the installation of the continuous plates, which lagscrew them together. It is simple to train a crew for this work and once trained they are able to erect one of these houses in from twenty-five to thirty minutes' time. The roof sections are then installed with the use of the crane. One of the most important features of the Precision-Built System of Construction is that once the walls are in place and the roofs on they are ready for immediate decoration with either wallpaper or whatever type of paint is desired.

The houses are built on 15 concrete piers. These piers, on the Barrett & Hilp part of the project, were made of concrete and the concrete footings were preformed with a concrete footing base being poured directly in place. On top of these footings, which were not at the same elevations on account of the slope of the ground, underpinning had to be accurately fitted to the work, which was handled by a special crew who did nothing but take elevations of the piers and take them to the fabricating table to cut the lumber to the proper lengths, so that everything would fit accurately in place when it was erected. After the underpinning was in the floor sections were taken to the building site by a truck with a boom on it which would lift the sections into place.

The wall and roof sections were placed on semi-trailers at the fabricating shop and hauled directly to the particular building site. When it was impractical to reach the site with the truck the load was transferred to a sled and a tractor hauled the sled to the site. The sections were then lifted off by the crew and set up in their proper positions. Each operation was handled by a special crew and these crews became expert in their particular tasks.

The successful completion of this part of the project on schedule was largely due to the Barrett & Hilp office organization because all the materials and subcontracts had to be let to follow a schedule. The materials had to be bought on definite deliveries because it must be kept in mind that this demountable housing operation is similar to a production line in an automobile plant—if one cog is out of place, the whole machinery stops. The job organization has to be worked to tie in with the deliveries of material and the field organization has to be able to take the material as it is turned out of the shop because if it is finished at the shop with no place for it to to there is another tie up. This all sounds very simple but it is a tremendous task and one which has been handled very expeditiously.

Robert McCarthy of San Francisco, who is building 690 of the dwelling units in the Vallejo Defense Housing Project, has in recent years assumed a prominent position among leading Northern California builders. Mr. McCarthy has been engaged in the construction business for more than twenty years, operating throughout Northern and Central California and as far north as Alaska. He recently completed several government buildings at the Presidio at San Francisco and at Fort McDowell on Angel Island in San Francisco Bay. At this time, in addition to the Vallejo project, Mr. McCarthy is building seventy-five units of officers quarters distributed between Fort Scott, Fort Funston, Fort Barry and Fort Baker. He also has under construction a large mortuary and funeral home, the Sta. Monica Rectory, and several other smaller jobs, all in the San Francisco Bay area.

His record for efficiency, integrity, promptness and attention to detail is unexcelled. A large percentage of the construction work in which he has been engaged during the past several years has been under government contracts, all of which have been satisfactorily completed within the prescribed time limit. Government officials under whose supervision this work has been done have repeatedly commented very favorably upon Mr. McCarthy's record for speed and first class workmanship.

During his years of experience as a general contractor, Mr. McCarthy has developed a very competent and smooth running organization. T. E. Johanns and E. Manning, general superintendent and foreman, respectively, who are in charge of the Vallejo operations, have been with his organization for many years and have played a very important part in creating the enviable record that has been made. Mr. McCarthy is justly proud of the part that he and his organization have in the construction of the Vallejo Defense Housing Project and reports that the work will be satisfactorily completed on schedule. He is entitled to congratulations for his splendid achievement which marks another milestone of progress in the career of an enterprising and deserving organization.

The prefabricating plant of W. S. Watkins & Son is entirely portable and can be moved from job to job. A portable plant is entirely new and very successful. For winter work it can be under cover. The plant was set up just three blocks from the Vallejo job, and had its own spur track and all panels were shipped in by cars, the lumber was trucked in and cut. The next step was nailing up the framework. This was done on table templates made in the main Watkins plant in Reno, Nevada. Each piece had its own place and every table had two men. Of this type table there were 30. Each frame had a number, some were for walls, ceilings and some were with the window openings cut out, others with the door opening. The company did all the cutting on the panels for the windows, doors, plumbing, electric work, etc. This took from one to four men per table and six tables. On the glue-up table the frame and panels were put together and the glue was applied with glue guns. The next step is placing the panel sections into one of the giant presses.

Plumbing fixtures selected for installation in this project by Barrett & Hilp, general contractors, and Anderson & Rowe, plumbing contractors, are Briggs Beautyware, manufactured by the Briggs Manufacturing Company of Detroit, Michigan. In projects of this nature, where large units are pre-fabricated to exact size, the uniformity of all materials is of paramount importance. Through exact control of finished sizes of their ware, the Briggs Company is able to furnish tubs, and other fixtures, that readily conform to the construction program essential to mass production of accurately dimensioned buildings. This feature is always of interest to those engaged in construction where economy counts.

Some interesting features of Briggs fixtures are noticeable during and after installation. The bathtubs have a 1" tiling-in flange which keeps water from seeping into partitions back of fixture, while the wide flat bottom surface with the Serpentine Safety feature makes for surer safer footing getting in and out of tub, and particularly while showering. All surfaces of all Briggs fixtures are finished with porcelain enamel, making the under bowl surfaces of lavatories and sink and tray units easy to clean and keep clean.

Briggs Beautyware Plumbing Fixtures are formed of Armco Ingot Iron, on huge presses each capable of exerting pressures up to 1500 tons. The fixtures are then finished with acid-resisting vitreous porcelain enamel, applied under the most modern wet process methods, fused to the iron at approximately 1600 degrees Fahrenheit. With their modern design and clear smooth acid-resisting vitreous porcelain enamel surfaces, Briggs Beautyware fixtures are fully deserving the high acclaim given them by architects, builders, plumbers, hotel and apartment owners, to say nothing of the thousands of individual home owners whose bathrooms and kitchens, through the use of Beautyware, have become truly the showplace of the home. Briggs authorized distributors and sales representatives are conveniently located throughout the United States, supplying and servicing the requirements of the building trades.

One of the major problems which had to be solved in the work of plumbing installation was one of speed. For example, in one day 33 houses were erected in the rough which meant that the plumbing had to be installed in 33 houses in one day to keep pace with time schedules. The firm of Anderson & Rowe of San Francisco was selected to do this job because of the ability of their well-trained organization to handle such complex problems. Mr. Otto Anderson was born in Sweden and came to California thirty-nine years ago. He and Mr. Rowe have earned an enviable reputation for quality and dependability.

The O'Neill Lumber Co. furnished a substantial amount of the lumber, flooring and plywood required by Barrett & Hilp and Robert J. McCarthy, contractors on the Vallejo Defense Housing Project. Of this lumber it delivered approximately 2,000,000 feet of Ponderosa Pine boards and dimension, which was successfully used as a construction lumber. The balance of its contracts was furnished in Douglas Fir, Red and White Fir and other Pacific Coast softwoods. As this project was so large and as the element of time played so great a part in the completion thereof, it was necessary that the company make progressive deliveries either to the job-site in Vallejo, or in the case of Barret & Hilp, both to Vallejo and to their prefabricating plant in Oakland. This required coordination of shipments to the end that the fabricating plant could complete its quota of units per day and at the same time to the end that the boards and general finishing lumber, used in the final completion of the houses, would not pile up in Vallejo too long before it could be used. The company was able to successfully do this and that no construction delays were occasioned by lack of materials on orders. Shipments were completed on contracts in about 60 days and in many instances deliveries were made within 24 to 48 hours after notification of their need.

The executive end of the O'Neill Lumber Company is comprised of W. H. O'Neill, president; Gilmore O'Neill, secretary-treasurer; and L. B. Holloway, auditor. Sales, estimating and general contact work are handled by J. K. & W. H. O'Neill, Jr., and Bert Gould. This concern is currently furnishing lumber on National Defense Construction such as other Defense Housing at Vallejo, Naval Expansion at Mare Island Navy Yard, Fort Ord, California; Army Port of Debarkation, Oakland; certain out of state Defense Construction, and Naval Construction in the Hawaiian Islands.

The heaters used in 600 of the units were manufactured by the Armstrong Products Corporation of Huntington, West Virginia, the largest manufacturer of individual room heaters in the United States. The heaters are fully vented, avoiding combustion odors, and are of the circulating type. The design of the heaters is simple and the finish attractive, permitting them to blend with practically any grouping of furniture.

The hardware of the heaters is of heavy chrome plate. The burners are engi-

(Continued on page 40)

4000 California Defense Houses built with LAUCKS CONSTRUCTION GLUES

UNDER present contracts 2234 defense housing units at Vallejo alone are being pre-fabricated exclusively with self-bonding

Laucks Construction Glues

Laucks Water-resistant Casein Glue was chosen because of:

- *Self-Bonding feature . . . permanent bonds without high pressure*
- *Stronger than nails (and easier to get)*
- *Faster for construction*
- *More economical*

For further information write, wire, or phone

I. F. LAUCKS, Inc.

LOS ANGELES — 859 E. 60th St.
SEATTLE — 911 Western Ave.
VANCOUVER, B. C. — Granville Island
CHICAGO — 6 North Michigan Blvd.
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CONSULT LAUCKS—AMERICA'S GLUE HEADQUARTERS

At Carquinez Heights

Vallejo, California

●

PLUMBING

was installed by

ANDERSON & ROWE

84 Page Street

San Francisco

●

HEATING, VENTILATING AND PLUMBING CONTRACTOR

700 Houses at Vallejo

This great housing project at Vallejo is one of several National Defense projects on which Robert McCarthy has been engaged.

ROBERT McCARTHY

GENERAL CONTRACTOR
1363 FOURTEENTH AVENUE
Telephone Overland 8011
SAN FRANCISCO, CALIFORNIA

QUICK and DEPENDABLE SERVICE

An immense project—from the air.

More than 5,000,000 feet of lumber delivered on exacting time schedules to Vallejo housing project.

O'Neill Lumber Co.
WHOLESALE DISTRIBUTORS
Eighth and Townsend Streets
San Francisco

neered to give the utmost in efficiency, insuring low cost operation. All combustion of gas takes place inside the heavy gauge steel inner unit. Built-in draft diverter adds to compactness of design and eliminates projection from the back. The Armstrong Products Corporation, founded in 1899, manufactures a complete line of circulating, radiant and bath room heaters. All of its vented circulators and most of its radiant heaters have been tested and approved by the American Gas Association.

Nowhere has the importance of resilient floors and wall coverings been more clearly shown than on the West Coast in recent months. One of the most timely examples of this in large scale housing is to be found at Vallejo, Calif. Armstrong's Asphalt Tile was installed on all floors throughout the United States Navy Housing Project here. Asphalt tile is quickly laid, meaning a definite saving in construction time. Because of its resistance to the moisture and alkalis commonly found in concrete subfloors on or below grade, it can safely be used where these conditions make other materials unsuitable. For this reason it can also be laid on new concrete much sooner than products which require absolutely dry subfloors.

In addition to its qualifications for speed in construction, asphalt tile is low in cost, durable, and easily maintained. Plain and marbelized colorings are available in blocks of different sizes that are laid by hand in a wide variety of geometrical combinations. Because of the way this product is laid, block by block, a small-section can easily be replaced without tearing up the entire floor in case of accidental damage. Asphalt tile is fire-resistant, and marks caused by burning cigarettes or matches can be removed by rubbing lightly with fine steel wool. In the Vallejo project, approximately 332,000 square feet of mahogany asphalt tile were installed in blocks of 9x9x⅛″ with a simple border of black. Kitchens and bathrooms have 96,000 square feet of Greaseproof Asphalt Tile laid in alternating blocks of lead gray and slate gray. Flooring contractor for the job was Turner Resilient Floors, Inc., of San Francisco.

Electrical wiring and installation of fixtures was handled by the B. J. Doherty Company of San Francisco. Because of careful, detailed planning long before a spadeful of dirt was turned, the Doherty Company was able to carry through its part of this giant building program without a single hitch.

The water supply for the Vallejo Project was taken care of by the Pacific Wood Tank Corporation, sub-contractor under Charles L. Harney. A 50,000-gallon water tank was installed on a fifty-foot Douglas Fir tower. The Pacific Wood Tank Corporation has been active in supplying water storage units for many defense jobs, two outstanding installations being the 150,000-gallon tank on a fifty-foot steel tower at Fort Ord Village and the tank and tower at Fort Miley in San Francisco. This company has also made interesting outlying installations in such far away places as Guam, Midway and Wake Islands and recently shipped 70 water storage tanks to Bermuda to take care of a water shortage at the new Naval Air Base.

Water heaters on the project were furnished by P. E. O'Hair & Company, 945 Bryant Street, San Francisco.

NEW TYPE OF "GUN" FOR DEFENSE

Not bullets but glue is the ammunition used in a "gun" recently put on the market by I. F. Laucks, Inc., Seattle, to take the mess and waste out of glue application in the field. A boon to artisans on the job and endorsed by more than 50 leading prefabrication contractors, this handy tool has become standard equipment for many defense housing jobs all over the United States. Sturdy but light in weight and easy to propel, this novel device holds two quarts of wet glue—enough for 408 lineal feet of studding—and dispenses a one-inch glue line of unusual evenness. The narrow ribbon, if self-bonding water-resistant glue is used, is sufficient on the slightest even pressure to provide permanent bondage between 2x4's and wall boards. This pressure is usually obtained on the job where press equipment is not available by using double-headed nails which can be extracted after the glue has set.

Developed especially as an aid in prefabrication, this versatile gun marches up studs in place and leaves its trail of glue as easily as it does across flat pieces. The flow of glue is adjusted to give a continuous line whether applied vertically or horizontally. A carefully regulated doctor bar in combination with a corrugated roll at the nose of the gun assures this uniform flow whether the gun is tipped one way or another and whether it is full or near empty. Because the Laux glue gun uses only enough glue to do a good job, there is no wasteful and messy squashing out of the material over the sides of the studs. Through slight pressure of the wall board against the studs the glue line comes adequately to the edges of the stud face and no farther. Also, it has been found that two-thirds of the labor costs of applying glue with a brush are saved by use of the Laux gun. Further than this, the foolproof design of roll corrugation and ribbon width assures a good job of gluing even by the most inexperienced worker. Non-uniformity of glue application when the material is applied with a brush is well known to builders of prefabricated houses.

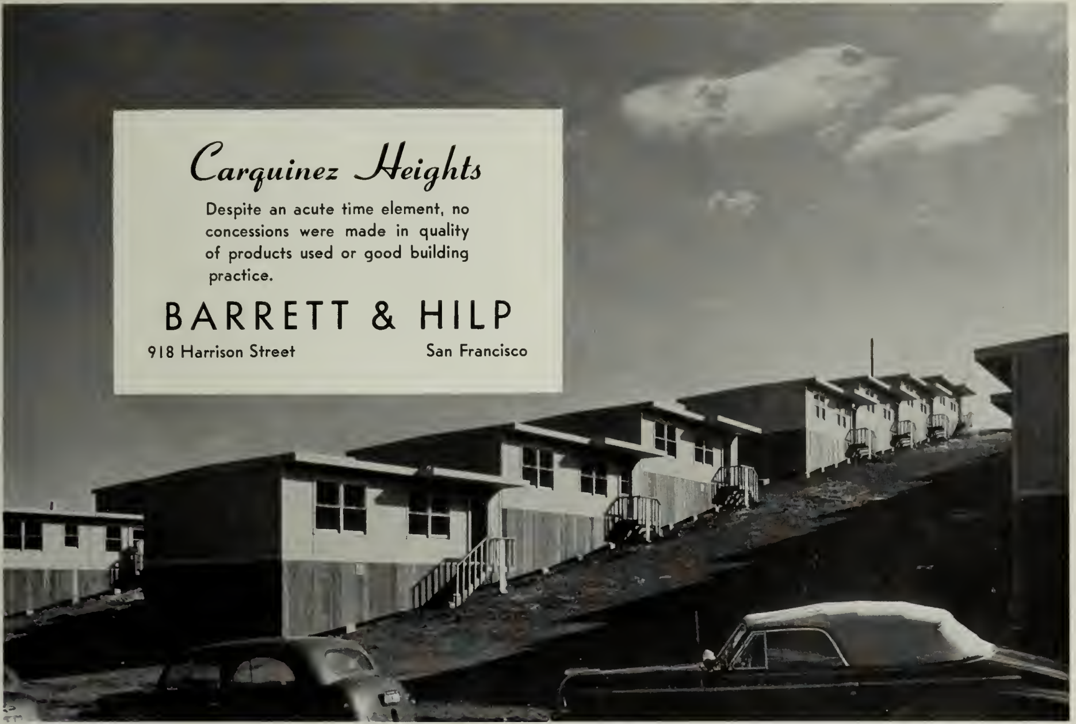
NEW HERMOSA TILE DISPLAY ROOM

Gladding, McBean & Co. announce the opening of a new tile display room and complete tile stock room at 126 North La Brea. This location was chosen as being the hub of the building activity in the Los Angeles area, and by locating at this address the management hopes to provide architects, builders and tile contractors in this district a more convenient display room for selections of interior tiles to be made by their clients.

This new Hermosa Tile display room, as well as the present one at 2901

At Vallejo . . .

WATER HEATERS FURNISHED BY
P. E. O'HAIR & CO.
945 Bryant Street San Francisco



Carquinez Heights

Despite an acute time element, no concessions were made in quality of products used or good building practice.

BARRETT & HILP

918 Harrison Street San Francisco

Los Feliz Boulevard, will be open daily Monday through Friday from 8 a.m. to 5 p.m., and as a further service to the trade, the Los Feliz Showroom will be open Wednesday evening until 9 p.m. and Saturday morning until 12 noon; while the new La Brea showroom will be open Thursday evening until 9 p.m.

Concurrent with the opening of this new Hermosa showroom, Gladding, McBean & Co. are introducing to the trade the new "Tru-Joint" Hermosa Tile with the automatic spacing feature which insures uniform joints between each tile, so necessary to a good tile installation. The progressive attitude of the company is clearly indicated in this new tile as it was in the other innovations recently introduced by them. Their special hard surface "Dura-Glaze" tiles have solved the problem of a glazed tile suitable for use on drainhoard decks and bathroom floors, and this member of the Hermosa tile family has found favor with the trade and the public alike.

The wide variety of shapes offered in Hermosa tile, together with the pleasing palette of colors provides the architect and designer with suitable tiles for any decorative treatment or color scheme which may be desired.

LOW COST FLAME-PROOFING ANNOUNCED

"Fire attacks an American home every two minutes each day and night and causes 16 deaths in homes daily"—so says a recent publication of The National Board of Fire Underwriters, and estimates that the annual fire losses in the United States top the half billion dollar mark. Now, with incendiary bombs and the terrific losses they cause prominently in the public mind, the announcement that a Los Angeles concern has developed a successful, economical flame-proofing chemical is of timely importance.

Recently Army and Navy officials, contractors, material men, architects and fire protection experts have been witnessing some dramatic demonstrations of the almost unbelievable efficiency of this new chemical—De-Oxo-Lin. They have seen treated materials ranging from all types of textiles to insulation materials, lumber and wood products, attacked by a white-hot asceteline torch flame and emerge from the test without bursting into flame. They have seen burning magnesium thermite, which could not be put out even by smothering under a pile of sand, extinguished in a few seconds by the simple application of one of the De-Oxo-Lin special products.

De-Oxo-Lin products are the result of years of painstaking experimentation to develop an effective liquid flame-proofing material that could easily and economically be applied to almost any porous, combustible product. Several types are manufactured, each designed for its particular uses. They may be applied by spraying, brushing, dipping and by the vacuum and pressure method, depending upon the products to be treated. Lumber and wood products, for instance, may be surface sprayed or may be pressure treated to extend the flame-proofing qualities from the surface throughout the mass, while drapes, curtains, etc., may by flame-proofing by immersing or spraying them in the De-Oxo-Lin liquid. Applications of De-Oxo-Lin do not noticeahly affect either the color or texture of the materials treated.

KIT ON WALL FINISHES AVAILABLE

A unique sample and color kit featuring Marlite prefinished wall paneling has been prepared by Marsh Wall Products, Inc., one of the foremost manufacturers of colored materials for permanent wall finish. This kit is compact and easy to handle despite the fact that it contains sixteen two-inch square samples and four four-inch by eight-inch samples of Marlite, which include plain colors tile patterns, marble patterns and genuine wood veneers.

In a separate compartment of the kit several representative samples of Marlite wood and metal mouldings, and a sample each of presdwood base and cap are displayed. In addition, a Marlite general catalog, a color selector chart, and an eight-page brochure of installation practice and data are included. The cover of the kit is hinged in such a manner that when opened it stands upright displaying a chart made up of color chips showing the range of standard and special colors available.

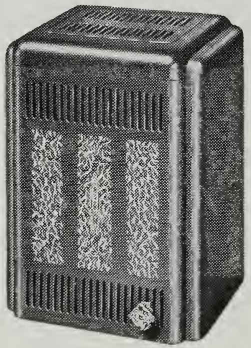
The Marsh company has accumulated 27 years of manufacturing experience in perfecting Marlite, which is a hard but flexible synthetic glazed surface permanently integrated to a treated Masonite tempered presdwood base. The highly glazed surface is finished by an exclusive treatment which completely seals the pores so that dirt and moisture can't penetrate. Acids, alkalies and non-abrasive cleaning compounds are repelled.

The above kits are available to architects, designers, decorators and builders. On request they will be delivered by a factory representative. Or write to The Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard. Los Angeles.

(Continued on page 42)

At Carquinez Heights . . .

. . . there is safe, clean, healthful Armstrong heat



600 units from the largest manufacturer of individual room heaters in the United States are being installed on this major national defense project . . . thus assuring safe, clean, healthful heat. Regardless of your heating problem, you will like Armstrong heaters; they are simple in principle, operation and appearance.

Model 4130—used at Carquinez Heights—fully vented, no combustion odors, a circulating heater smartly designed to blend harmoniously with any room. Inquire:

ARMSTRONG PRODUCTS CORP.

Huntington, West Virginia

Manufacturers of Gas Heaters, Electrical Specialties and Hardware

SAN FRANCISCO: E. R. Palmtag, 1355 Market Street
LOS ANGELES: Charles R. King, 807 Builders Exchange

Fabricators

W. S. WATKINS & SON

MANUFACTURERS

Reno Nevada

SASH - DOORS - MILLWORK
PREFABRICATED HOUSES

Prefabrication for 350 Houses at Carquinez Heights, Vallejo

EMERSON SCHOOL ACOUSTICAL TREATMENT

Sound control has become one of the "must" things that are made imperative by present-day standards in the erection of structures, large and small, in which people are going to gather for the purpose of hearing something. If the hearing is uncertain, difficult or irregular, the structure is not a good one, no matter how beautiful it may be, because it does not fulfill the purpose for which it was built.

In the "good old days" the only good orators were the loud ones, since they were the only ones who could control an audience in the open air, but we have seen and heard, with the advent of radio and sound motion pictures, a remarkable development in the field of acoustics. The phenomenon of sound, as it is called, is not the mystery it once was. This new knowledge of sound has brought with it new methods and cures for the correction of old buildings as well as proper designs for new ones.

Sound waves travel in the air very much like ripples of water caused by dropping a stone on the surface of the water. They originate in the vibrations of the sounding body (vocal cords, musical strings, etc.) and travel outward in alternate rarefactions and condensations in the form of waves called simple harmonic curves. Sound travels through the air at a speed of 1100 feet per second. Upon impact with a wall or solid surface, the waves which are not absorbed are reflected back in the same way light is reflected from a mirror.

If a room is built with walls of low absorbing value, a single sound wave will travel back and forth for a considerable length of time. The number of these "trips" would be quite multitudinous, and each time a sound wave crosses the room its effect is to mix up and interfere with the sound waves which are following it. No wonder indescribable confusion results. The greatest difficulty experienced in most rooms is this reverberation or persistance of sound long after its origin, and the greatest problem of the acoustical engineer is to control this reverberation time without destroying the tone or harmony of the sounds.

In ordinary auditoriums, such as sound motion picture theaters where the programs are confined to "canned" music and talking pictures, the problem of adequate sound control is not too difficult, because the volume of sound can be controlled. If the auditorium is over-treated, the volume of sound can be "stepped up" to compensate for the higher absorption. It is customary to overtreat the sound picture theaters because the reproduction equipment generally operates more satisfactorily when it is not muted.

However, this method of treatment is not practical for school auditoriums because a school auditorium serves multiple purposes. One night it may be used for a class play, and the next day for a concert by the school orchestra. Sound motion pictures may be shown as part of the visual educational program of the school. It is also frequently used for lectures, community gatherings, graduations and assemblies.

When a room is deficient acoustically (i.e., not sufficient absorbent material for a satisfactory reverberation time) it causes music and speech to become indistinct, because the sounds tend to overlap and to pile up on one another. The listeners find it necessary to force their attention in order to hear the program. When this occurs, they probably classify the speaker or presentation as of poor quality and lose interest in the proceedings.

In a school auditorium this situation assumes serious import because it makes it impossible for the average student to receive the benefit of the presentation. The results are poorer grades and a lower standard of scholarship for the student, because, first of all, he must hear the information in order to assimilate it. Thus, the student and faculty alike work under a handicap to the disadvantage of the school system.

The variety of programs and uses of the modern school auditorium make the job of the architect in selecting a proper acoustical treatment a difficult one. To this problem must be added the fact that the material must have some definite architectural value so that the acoustical treatment carries out the architect's interior treatment and becomes an actual part of the building itself. There are other factors entering into the problem, especially in public auditoriums. Many tragedies have been caused by fire in buildings of public assembly, and there is no excuse for the use of an acoustical material that is not fireproof. It should be also vermin-proof, rot-proof and fungus-proof. Another item of great importance is the ability of the acoustical material to be decorated and assume its proper place in the room or auditorium and its capacity to take redecoration and repainting without materially affecting its original function of absorbing sound.

Bearing all of these facts in mind, the Sound Central Company was called in by Richard Neutra, the architect, to discuss and recommend a material for

(Continued on page 46)

FOR AUDITORIUM OR ENGINE TEST CELL...

Architect, Richard J. Neutra—Acoustical Distributor, Sound Control Company

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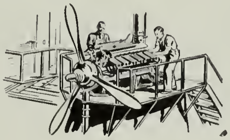

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ART

CONTINUED FROM PAGE 5

Kosa, Jr., Dan Dickey, Marion Curtis, James Patrick, and David Scott.

Although the majority of the papers were in the conventional watercolor style, *i. e.*, choose a nice scene and paint it in, among the exceptions were Scott's skillful *San Antonio Canyon;* Jean Goodwin's decorative gouache *Grey Birds;* Marjorie Morse's *Abstraction;* and Oscar Van Young's colorful and richly textured *Church in Los Angeles.*

Hatfield Galleries in the Ambassador Hotel announce that an exhibition of paintings by the well-known New Yorker, Grigory Gluckmann, will open around the 10th of November.

One-man show for November at the Los Angeles County Museum will be a display of silver work by Hudson Roysher.

PALMER SCHOPPE.

MODERN SCHOOL

CONTINUED FROM PAGE 28

appeal: with its fixed sitting arrangement caused by one-sided fenestration and writing light from the left only, with its cramped floor area due to economy of the building budget, the traditional classroom is the contrary of an activity room. It has a rigidity which does not permit the elastic changes from one grouping of the children to another, such as variegated activities may demand. The new classroom is a room for the productive life of children, who learn while they work, as human beings have done at all times.

"EVENINGS ON THE ROOF"

CONTINUED FROM PAGE 14

To this original project has now been added an addition: a group of Philharmonic players will present the Beethoven *Septet* and the Schubert *Octet.*

These concerts are being organized and played by Los Angeles musicians, without subsidy or fashionable support. They deserve the active encouragement of those 500 or 600 people who make up the best element of the Los Angeles audience.

MUSIC

CONTINUED FROM PAGE 5

Summary: Many are the available recordings of Chopin's music; few are the good ones. Concert performances are common. Younger musicians have something to shoot at, or return to.

Hoffman, who made recordings in the acoustical period, has made none under present conditions. At his finest he is a rare survival of spontaneous Chopin-playing; and these criticisms are made in remembrance of certain happier performances.

Spontaneous Chopin-playing? Many nowadays may never have heard it. One evening I heard it coming from another house, rough, out of practice, fragmentary, as memory served—the real, the thing itself. I lingered towards the lawn, crept on the porch, rang the bell, was asked in. It was a pupil of Teresa Carreno. Fire, light, life, genuineness, love.

PETER YATES.

BOOKS

CONTINUED FROM PAGE 8

pend on my thoughts, it's a relief to come out here for a few hours and get away from it all.' (You may not believe, but that's what he said.)"

These purely personal glimpses are priceless. On their account, the book is too good to miss. For their sake you forgive Miss Cowles for completely muffing the subject of Russia. And when she goes overboard in her adulation of England's school tie group, you remember that she has watched England's heroic resistance, and you like her all the better because she can let her enthusiasm sweep away her common sense.

ONE RED ROSE FOREVER, by Mildred Jordan (Alfred A. Knopf, $2.75)—Heinrich Stiegel, maker of glassware in Pennsylvania before, during, and after the Revolutionary War, is the subject of Mildred Jordan's novel, "One Red Rose Forever." It isn't too well written, and the story of thwarted love eventually gets in your hair, but the author has backed her work with so much thorough research that she recreates the era vividly. The book is worth reading, though you will find yourself wishing that Miss Jordan had chucked fiction and devoted herself to plain history.

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MEET THE SOUTH AMERICANS, by Carl Crow (Harper and Brothers, $3.00) — In "Meet the South Americans" Carl Crow has given a businesslike account, full of statistics, of the position of the United States in the affections and the commerce of the South American republics. According to Crow, we're doing all right. He pretty well exorcises the spectre of the Nazi penetration: he finds them enormously busy, but by no means successful. He takes a poke or two at the classic tradition of United States business and diplomatic ineptness among its Latin neighbors, and he is generally reassuring. His writing is what is known as breezy, but editing—at least of the first edition—is pretty slovenly, in case you care.

PATTERSON GREENE.

SECOND COMING . . .

CONTINUED FROM PAGE 26

There are paintings on velvet and barroom nudes. Surprising numbers of fine things arrive, among the more hilarious items; this is the artists' show, and they are anxious to make it a success and to sell their work. There is neither honor nor stigma attached to a showing here; it is frankly an exhibition for the purpose of making sales.

The public seems to regard it in the same light. Last spring the crush around the sales booth was so great at times that potential buyers were discouraged. This time booths will be placed at strategic points in the streets so that buying will be easy.

A unique feature of the open air shows is that there is no jury and no selection, either in acceptances or hanging. Payment of a dollar entitles anyone to enter three works in each of several media. Twenty per cent is deducted from all sales to handle expenses. The balance is prorated and given to the exhibitors, regardless of whether or not the artist made a sale. A more completely unbiased show could scarcely be imagined; there is no chance for discrimination, and no charges of favoritism. Furthermore, it is almost certain that the intimate feeling engendered by these shows will do much to create sympathy between the artists and their public; and perhaps, after all, that is their most important function.

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the proper acoustical treatment of the auditorium at the Emerson Junior High School, it recommended the use of National Gypsum Company's Acoustex in ⅞" thickness. This material comes in varying thickness, ⅝", ¾", ⅞", 1", 1⅛", and 2", with varying absorptions from .55 to .85, according to official Acoustical Material Association Bulletins and U. S. Bureau of Standards tests. Here let us digress a moment and discuss the purpose and meaning of the testing authorities mentioned.

In the early days of the industry manufacturers of acoustical materials either made their own tests or had them made in private laboratories of varying efficiency. It was difficult to get any two testing authorities to agree on the proper methods of testing. It is easy to realize that tests made in separate laboratories in different reverberation chambers, with different quipment, under unlike conditions, could not give an equitable result.

Out of this chaotic condition was born the Acoustical Materials Association, formed by reputable manufacturers of acoustical materials. All manufacturers of acoustical materials are invited to join, and all tests are made under identical laboratory conditions, the same number of square feet treated, and all tests run in the same reverberation chamber. This establishes a single measuring stick for all acoustical materials so that one material may be fairly compared with another. The United States Department of Commerce (Bureau of Standards) has also made many worthwhile contributions. It, too, issues booklets and tests data on acoustical material. The value of these tests to the architect, engineer, and builder has been proven many times and has practically eliminated th possibility of error in the selection and comparison of acoustical materials.

The recommending of National Gypsum Company's ⅞" Acoustex to Mr. Neutra was done on the basis of these tests plus the restrictions that Mr. Neutra imposed from an architectural standpoint. The Acoustex in 12"x24" sizes, with the long side vertical, was applied with adhesive to concrete walls, which had been levelled with a thin plaster coat, from a point about six feet above the floor to the ceiling on both side and rear walls. All lines were parallel and all outside corners mitred. It is interesting to note that at the curved portion of the walls near the stage, where there was a radius of less than six feet the acoustic tiles still maintained the full easy flow of the curves. Upon the completion of the installations of the Acoustex, the whole area was spray painted with a flat cork brown paint to harmonize with the rest of the interior.

The combinaion of Mr. Neutra's careful planning and skill, together with his use of National Gypsum Company's Acoustex, in the building attained a result that was highly satisfactory to school authorities, both in acoustical effect and its dignified pleasing appearance.—By C. A. Strutt, head of the Sound Control Company, acoustical engineers, Los Angeles.

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State of California }
County of Los Angeles } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared John Entenza, who, having been duly sworn according to law, deposes and says that he is the editor of the CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended hy the Act of March, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceeding the date shown above is.......... (This information is required from daily publications only.)

JOHN ENTENZA, Editor.

Sworn to and subscribed before me this 20th day of October, 1941.

MURIEL E. STORRIE.
(My commission expires Jan. 17, 1945.)

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ART

SAN FRANCISCO

The second edition of San Francisco's Open Air Art Show was held in the Ferry Building on November 2nd. That the Outdoor Show hastily moved indoors was due to complete lack of cooperation on the part of California's climate; but the change proved to be a blessing rather damply disguised. In spite of the rain that fell all day long, the huge space was crowded from noon to midnight. Sales totalled well over $1800.00, and would undoubtedly have been more if the night lighting had been adequate. Next time the committee plans a better system of illumination.

The great popular successes of this show has, however, rather crippled sales in succeeding exhibitions. National Art Week was less well attended and patronized than last year. Dealers report similar difficulties. Perhaps this is a valuable clue to the long-sought Northwest Passage between artist and potential consumer. What the artist needs for his support is an extension of the desire to own a work of art among the people who do not now even consider such a thing. Speaking generally the public is intimidated by the cathedral hush of most galleries and museums and the general air they present of showing only high-priced jewels in glass cases. The carriage trade is already cared for to saturation by the plush background type of dealer; perhaps the way to reach masses of people is through the bargain counter, department store atmosphere to which they are accustomed.

At any rate the Art Fiesta held in the Oakland Auditorium on November 23 also attracted huge crowds. People here seemed particularly interested in the Art in Action and the Do It Yourself sections. The artistic standard of the 1000 or more works of art presented was on the whole surprisingly high and the prices surprisingly low.

Several shows of small things were held during National Art Week in addition to the main exhibition in the Palace Hotel building; among them one at the Courvoissier Galleries and another at the City of Paris. The San Francisco Museum opened several large shows.

One of these was a project conceived in all good faith with the object of acquainting Junior League members with the possibility of having portraits painted by local artists, which would be, at the same time, works of art. Names of sitter and painter were chosen with admirable fairness by the drawing of lots. The result was that some of San Francisco's best artists turned out some of the worst portraits on record. Perhaps flower, still life and landscape painters do not make, overnight, the best portraitists. Perhaps Kipling's overquoted remark about East and West applies also to the atmosphere of mink and the odor of paint.

A jury of artists chose George Harris' portrait of Mrs. Whiting Welch, done in blue and green, for first prize in oils; Clay Spohn's pastel of Mrs. James K. Mills for second prize. A special award was divided between David Chun, for a drawing of Mrs. Joseph Johnson's Child, and Theodore Polos for his gouache of Mr. James K. Mills. The popular prize went to Matteo Sandona for a large, carefully finished pastel of Mrs. W. W. Mein.

The California Water Color Society show had lots of good painting in it. First prize was given to Tom Lewis for Fish in Pan; second to Joseph Knowles for Yacht Club, Coronado; special honorable mention to Milford Zornes' Snow at Lone Pine; honorable mention to Lew Davis' Corral.

John Stoll has a one-man exhibition in the Art Association gallery. Misha Dolnicoff shows two rooms full of drawings apparently sired by Picasso's more subconscious sketches.

Judged solely by the Society's show at the Legion of Honor, Sanity in Art must consist in overlaying the attempt to paint, photographi-

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cally, the more superficial aspects of things seen, with a rosy veil of sentimentality; and in avoiding like the plague any hint of structure, either artistic or physical, beyond the rather hazily seen surface of things. This aim, apparently shared by almost the entire membership of the Society, makes of art as innocent and harmless an occupaton as the painting of forgetmenots on teacups, with about the same significance to the main stream of living art.

Maynard Dixon has a collection of recently painted Southwest landscapes at Gumps. D. W. P.

LOS ANGELES

Idle thoughts for a Christmas Wish Department. For once we would like to see an exhibition by an artist who is not "taking his place as one of the truly great contemporary artists." What with the catalogue blurbs becoming more ecstatic each year, the art is beginning to look like the proverbial Mexican Army; everybody is a General. Ballyhoo and promotion have been put to good usage, for there is no doubt that people are taking a more active interest in painting, sculpture, and crafts and that the index of public taste has risen considerably. As a result the artist has been stimulated. But a word of caution, gents, take it easy on the adjectives or you'll end up in the same boat with the Movie Moguls —all out of superlatives! Then what will you do when a really great painter comes along?

If you have had your fill of pictures of decaying houses, moody landscapes, and other peoples' bad dreams, hie yourself out to the Design Project, 2241 Cahuenga Boulevard, and look at a bright and colorful Christmas show featuring Jean Varda's Mosaics and collages, jewelry by his wife, Virginia, and a fantastic Christmas Tree. Varda's work is frankly gay and decorative, and what's more, amusing. Witness the "Daughters of the American Revolution." Varda, who works in the cumbersome medium of cement, paint, mirror and what-not, has nevertheless concocted a satirical and sophisticated essay on that pompous group which makes Grant Wood's version of the same subject seem like a ploughboy's idea of subtlety. Varda, whose smallest panels have a strong mural quality, possesses an original sense of color and shape, and uses materials in a highly imaginative and playful way. Such a combination of talents makes Varda a natural choice for mural decoration. Here's hoping someone has the foresight to turn a wall over to him.

Virginia Varda handles her jewelry with invention and wit, and turns out some very charming pieces. Especially interesting are the jewelry boxes in which she combines gesso and mirror in a novel fashion. The Varda exhibit will be on view until January 3.

John Decker, court painter to such movie stars and literary lights as John Barrymore, Thomas Mitchell, Gene Fowler, and Ben Hecht; court jester famed for caricaturing W. C. Fields as Queen Victoria, Harpo Marx as "Pinkie" (or was it "Blue Boy"?) was a recent exhibitor at the Frank Perls Gallery.

On view were, flower paintings and Decker's views on strikes, circuses and people. Of the portraits, the less said the better. Thin and obvious in color, these had the aroma of the movie bill poster. That Decker is capable of deeper and more expressive painting is proven by the flower pieces which had a quality of color and textural use of pigment lacking in the other works.

Curiously enough, there were no paintings of the motion picture world, no studios, back lots, parties or premieres, nothing to indicate that Decker is a man who is supposed to know those scenes from the inside out.

So far, no painter has done much of anything with this rich subject matter. We would like to see Decker take a crack at transposing this fantastic and fabulous world into paint.

Boris Chaliapin, and this is one reviewer who can refrain from adding who his famous pappy was, exhibited a large group of oils, watercolors and drawings at the Stendahl Galleries. Chaliapin, an excellent draftsman, possesses a kind

(Continued on Page 42)

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BOOKS

THE CONSERVATIVE REVOLUTION, Hermann Rauschning (G. P. Putnam's Sons, $2.75)—Hermann Rauschning, Prussian farmer descended from the Junker class but not of it, became President of what was once the Free City of Danzig. In the summer of 1931 he joined the Nazi party. In 1935 he left Presidency, Party, and Danzig, to live in England as an emigre. "The Conservative Revolution" is his apologia.

The book is invaluable; not for its facts, which have already been pretty well recorded, but for its revelation of the Prussian mind at its best.

Rauschning is no literary entertainer. His style is a tortuous Burma Road, and heavy going. He maddens you with generalities, he goes off on tangents, he splits hairs, he tries your patience. But if you stick by him, through the very thick and the very thin, you glimpse someting that must be taken into consideration in assaying Germany today, and in anticipating Germany after the present war.

Certainly a man who has entered and quit the Nazi party is better prepared to evaluate it than the man who has done neither. His reasons for joining are easy enough to understand—once you manage to penetrate the fogs of his style and find out what the Sam Hill he's talking about. He—and many other enlightened and conscientious Germans—were convinced that the Weimar Republic was falling down on the job. He felt that it was moribund, backward looking; that, worst of all, the German people had lost faith in it. The Nazi movement, still chaotic in its program, already tainted with hoodlumism in practice, nevertheless had life, spirit, and courage to try the unexplored. Rauschning hoped that this abstract force could be harnessed, that it could be guided by wisdom and put to good use. Violence, irreligion, anti-Semitism—these elements, Rauschning once believed, would be sloughed off as the movement took shape.

What Rauschning and his group wanted was not a rupture with the past, not a new order, drawn on paper and imposed upon a nation; but a continuation of German tradition, cleared of such outmoded practices as might keep it from adapting itself to new world conditions. To this process of housecleaning he applies the name, drawn from Hofmannsthal, of "Conservative Revolution."

He denies that Prussia is the boogy-man of German history, the source of all war spirit, the sink of all iniquity. He records details of his own life—in perhaps the most valuable and certainly the most absorbing chapter of the book—as authentic illustration of the Prussian way: devoutly Christian, austere, intellectual, humorless, tolerant, practical. If this is not the whole synthesis of the Prussian, it certainly is material that should be taken into consideration.

Rauschning has little time for the group of emigres who are attempting to reform Germany from the outside. The real work, he asserts, is going on in Germany now. He declares that the power of the anti-Nazi movement in Germany is underestimated. His sympathy is with the men in public life—he says they are many—who have remained on the job, who have conquered their distaste for Nazism in order to be in touch with German happenings and German thought. They live in terror that their activities may be found out, he says, but when the time is ripe they will know when and where to strike.

He regrets that German intellectuals, before the Nazi movement, were all on the side of the Left, in continuation of the nineteenth century trend of romanticism. They were all apostles of the class struggle—more or less as they are now in the United States. The class struggle, say Rauschning, is out of date; it has served its purpose. The problem of the twentieth century is to re-establish connection with the past. No doubt you can eventually dismiss his idea, but you'll find yourself doing a lot of thinking about it first. There is also a challenge in his paragraphs tracing Nazism directly to Marx. It's an uneven, perplexing book—but it's food for thought, if you care for thinking.

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THE COVER

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Arrangement of window in the new shop of László, Inc., Beverly Hills, California. The floor is covered by a rich expanse of the new "wind-blown" carpet fabric. Furniture design and decoration by Paul László

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MUSIC

THE LOS ANGELES BACH FESTIVAL

This year, as in past years, the Cathedral Choir of the First Congregational Church of Los Angeles brightened the narrowing weeks of autumn with another Bach Festival. The performances as a whole were by no means so outstanding as many we remember from past festivals. No event of vast memory occurred to be compared with the two playings of the *Art of Fugue* by Richard Buhlig and Wesley Kuhnle. Beauty did not drop like manna from the high arches as it did when the Smallman *A Capella* Choir sang the greatest of the motets with its gigantic six-part fugue, or when Sylvain Noack in the new freedom of his retirement from long, onerous duty with the Philharmonic played the *Chaconne* as I have never elsewhere heard it. Music is best made in freedom, not for money or for duty.

The *Mass* itself was a brevity, insufficient for those who had heard it during the two great seasons when Smallman gave it to us nearly complete. (The eminent Bach authority, Harvey Grace, in his book on the organ works firmly declares that no audience can be expected to sit through the entire *Passacaglia*, if it is played complete with fugue. The audiences whose enthusiasm has made this a popular work, as native to our ears as Beethoven's *Fifth Symphony*, have long since disproved this ridiculous under-rating of public appreciation. In the same way audiences will never be lacking for any courageous and adequate performance of the complete *Mass*.) One decided improvement should be noted: those portions of the *Mass* that were performed were given in the proper order; there was no more insecure recourse to the use of the *Sanctus* for a rousing finale.

The best singing of the Festival was undoubtedly that of the St. Luke's Choristers of Long Beach, a boys choir, who sang with a vigor and authority reflecting double glory on the musicianship and personal enthusiasm of their director.

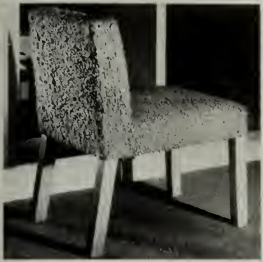
Robert Elmore, an organist imported from Philadelphia, displayed no qualities that could not be duplicated by several local organists. He is none the less an excellent organist—rather, he became so once he had gotten out of the way and out of his system a clumsy and distorted reading of the wonderful *E minor Prelude and Fugue*. His playing of the Chorale Prelude *Nun komm der Heiden Heiland*, clearly articulated in its three superimposed parts, could have served as a lesson to Mr. Biggs of Harvard, who played the same composition for the Festival last year. His deeply moving performance of the Chorale Prelude *Christ lag in Todesbanden* with its stumbling, broken bass accompaniment was the high point of the Festival. He also played well the *Passacaglia*, complete.

Bach Festivals have burgeoned during the past ten years. Unfortunately, knowledge of the range of Bach's best music has not been greatly widened by them. The *Second* still stands for all six *English Suites*, the *First* for all seven *Partitas*; the *Italian Concerto*, a work perculiarly requiring harpsichord, is still banged out on the piano; while compositions to be treasured by the listener, the *F minor* and *C minor Toccatas*, the *Four Duets*, the many *Preludes and Fugues*—and not only those from the 48, there is the notable *A minor* of the Leipzig period—are treasured all too securely by performers who do not, apparently, dare to play them. The *Third Suite* for unaccompanied violoncello, played by Alexander Borisoff, was on this occasion a notable addition, but played as though for a lesson. Fortunately conductors are less reserved in attempting new cantatas. The Festival opened with a pleasing performance of the *Cantata 'Ein feste Burg,'* sung by the Cathedral Choir, and included also a pleasing and effectively sung solo cantata.

But most of all I long for many more playings of the *Chorale Preludes*, all of them, the complete books, these most intimate prayers and praises of a man so intimate with God he did not fear to joke, to urge divine amusement and forgiveness that goes with understanding of the human weakness. Why do we not hear the little laughing Prelude *These are the Holy Ten Commandments?* Why do we not again share the heavenly wideness of the *Prelude* which opens and the *St. Anne Fugue* which concludes the *Third Clavierubung*, and the two three-part *Kyries* from this same book, which Bach lovingly engraved for us with his own hand?

PETER YATES.

Shop-wise



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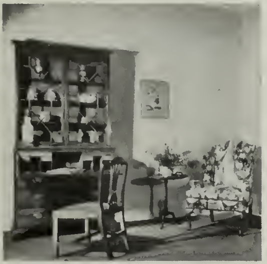

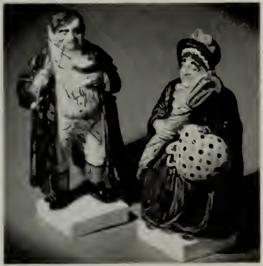

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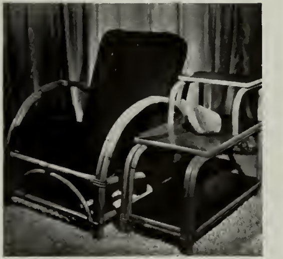

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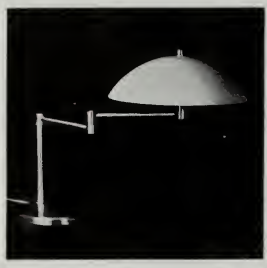

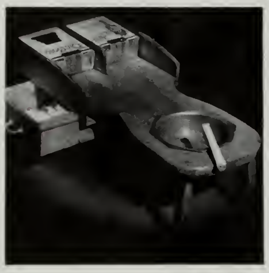

SMOKE doesn't get in your eyes with this faithful reproduction of an old cobbler's bench in honey-colored maple. Hand-made, it has a pewter ash tray, holds two packages of cigarettes, loads of kitchen matches and costs but $5.50. One of many decorative accessories at Michael Sheridan Decorators, 268 No. Rodeo Drive, Beverly Hills. CRestview 5-7545.

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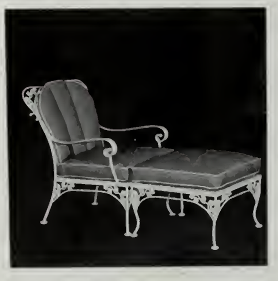

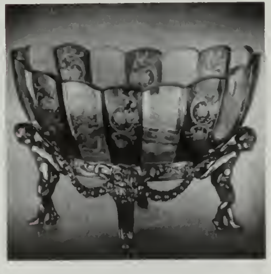

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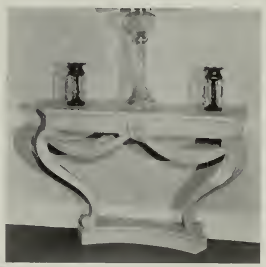

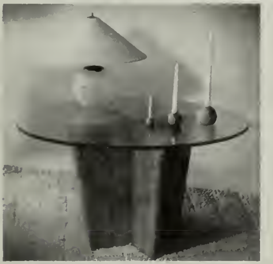

THIS neat looking table with rough glass top is offered by Greta Magnusson, Swedish designer of modern furniture, rugs, textiles, lamps, and interiors. Glass top is 36" in diameter — priced at $35. Many other useful pieces, suitable for Christmas gifts, are also available at her studio, 358 North Rodeo Drive, Beverly Hills. CRestview 6-6624.

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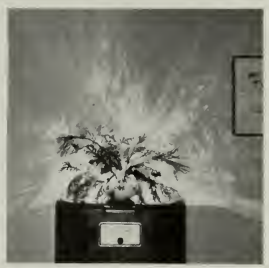

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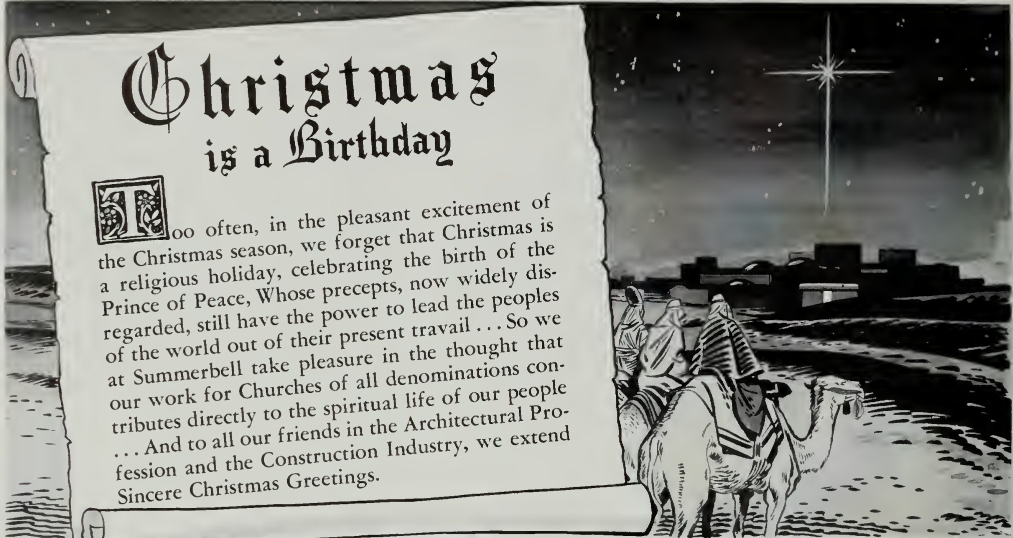

Christmas is a Birthday

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Notes in Passing

• Word comes that Angna Enters is tearing through the provinces on her new tour and will arrive here to open at the Wilshire Ebell on Jan. 21. We don't know how you feel about it but that's going to be a mighty big evening for us. With a rose in our teeth we intend to ogle the wonderful lady from the very front row. We don't know whether she will be doing the number where she paints a picture and then gives it away or whether she intends tossing little white elephants to the audience, but this time we are going to get one, whatever it is. Advance reports have it that the new "Theater of Angna Enters" is not only very, very good, but one of her best programs.

We are not at all convinced that she can be a bit better than she always has been, but that she is one of the most exciting things on any stage hereabouts goes without saying.

We make no bones about the fact that we consider Angna Enters one of the wonderful things in this world. We feel very possessive and a little smug about her and we wish she was just our own secret so that we could be very superior about letting other people in on it. But the line of her admirers stretches, like the telephone cable, seven times around the world and all we can do is take our place in line and beam whenever she comes our way.

This time she will not only toss off her "Theater of Angna Enters," but prepare for her film debut in R. K. O.'s *Passage from Bordeaux* and look over the final proofs for her new novel which is to be published by Houghton Mifflin, very soon.

A busy woman, this Enters. One of the very best of the people of good will and just incidently the greatest mime of our time.

• Among other things that are crowding into the busy season will be an exhibition given at the American Contemporary Gallery of pictures in the new medium of the silk screen. Some of the best work of the best artists working with this technique will be shown, and the whole business promises to be interesting and instructive. Clara Grossman, in charge for the last few months, has been doing a yeoman's job, and the gallery is rapidly becoming one of the best of its kind in this section. It is featuring much of the work of the younger and more promising artists hereabouts and giving them a decent showing for the first time in their lives. A competition of some weeks ago uncovered some really excellent work which deserved and got the attention of all those who take pleasure in catching the new, good artists on the rise. There is nothing of the sedate and nothing of the precious in any of the four corners of the large and very pleasant exhibition room at 530 North La Cienega Boulevard in Hollywood. One feels a thoroughly alive sparkle in the air and a drive and urgency that makes the use of the word *Contemporary* a happy choice.

• One of the very nice things about the Russians is their beautiful habit of poking fun at themselves. They've done it in plays and in books and now we have come across it again in a story told us with a great glee by an official of one of the U.S.S.R. trade commissions now in this country. It would seem that some five years ago a great American engineer, hearing of the fabulous things being done in the Soviet Union and not being able to get any very satisfactory detailed reports, decided to go and have a look for himself. On his arrival, the greatest of the Russian engineers took him in hand for a general tour of the Soviet Republics, reserving for the last the miracle of modern Moscow, and for the very choicest of the very last, the newly completed Moscow subway. With a great flourish, the American was taken underground at one of the largest and most impressive of the stations. After carefully explaining everything within eye-reach, the Russian engineer insisted that they step off the platform and walk down the tracks into one of the tunnels. Once there, the American listened with polite interest to a voluble and enthusiastic report on how the designers had succeeded in perfecting a completely new synthesis of concrete and tile and steel that was leak-proof and shatter-proof and everything-else-proof. After forty-five minutes he suggested, pleasantly enough, that perhaps they had better get back to the platform because a train might be coming along at any moment. Whereupon the Russian engineer turned in fury, pointed an accusing finger at the American's nose and hissed, "And what about those lynchings in the South?"

• National Art Week has come and gone with most of the flourish and without quite as much of the confusion as it did last year. The public seemed a bit more aware of what was coming off and the artists a bit more knowing and less suspicious of rabbits in other people's hats. Miraculously enough there was a buying public in evidence and a few of the artists will have something to eat for the holidays instead of the usual cold stone of mere praise. Probably the most important and certainly the most practical thing that happened locally was a movement by some earnest and hard-working souls that persuaded some of the town's patrons to purchase a representative collection of the best to be had and present it to the Los Angeles Museum. It was a good idea that worked and we hope that everyone concerned is mighty pleased about it. We know that we are, and we have an idea that Roland McKinney is pretty tickled. Here we have a notion that should be repeated several times throughout the year. It seems rather important that the Museum be able to own and show the work of the many first-rate painters and artisans that are creating an international reputation for this part of the world.

• Christmas 1941.

Do your shopping early and don't forget to send Uncle Louis that lovely square-cut emerald nose flute he has been wanting all these years and be sure and remember to treat your own little selfy to that mink tippit you've been peeking at.

Happy, happy, joyous time—Christmas 1941.

News item: 600 Serbian rebels were shot yesterday by the German military command in charge of the Balkans.

Buy the new tricycle that little Willie has been whining for and of course you know that you can get that bracelet with the bangles for Aunt Emmy for a mere pittance. Not much more than it would cost to contribute a kit of anti-tetanus serum for desperate Russian children.

If anybody wants your contribution for bread and medicine to send to the Chinese fighters on the farthest front of world democracy—if some stubborn, annoying, thoughtful group of men and women are giving up their time and energies to snare a few dollars out of your pocket-book to provide beds and splints for the broken bodies of the people in the stricken countries of the world—make them work and sweat for it—make them give you music and dancing—make the musicians play for your pleasure and the singers contribute their talents for your fun—make them give you dances and bazaars and amusement. Get something for your money. But after you've gone home and your stomach is full and you've had a too, too divine and enchanting evening, jingle the rest of the pennies that you have carefully kept for yourself and notice the nice, cold comfort you get as they dance in your purse.

Three cents a day keeps the life in a Chinese child.

A dollar buys bandages to staunch the blood of the fighting men and women of Russia.

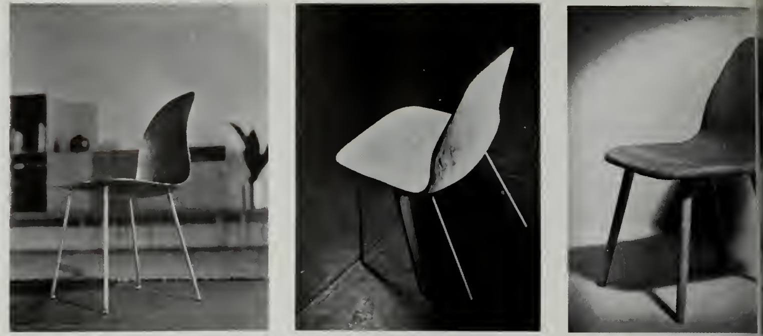
The price of a new car will buy an ambulance.

The freely given pennies and nickels and dimes and dollars of the good people of the world will keep a light alive to warm your soul by.

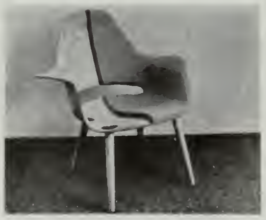
Merry Christmas—1941.

Winning furniture designs by Saarinen and Eames from the Museum of Modern Art Competition

Three stages in the development of a side chair to be used either with a bare wood surface or with fabric on rubber. A shell is formed of strips of veneer and glue laminated in a cast iron form. Support is secured with a minimum of material.



One of the twelve stores sponsoring the competition with the Museum of Modern Art is Barker Bros., Los Angeles, California



A "two-way" chair designed for sitting and lounging of cast rubber supported by thin wood shell. A Saarinen and Eames design not produced because of rubber priorities

ORGANIC DESIGN

By Charles Eames

• Had the Museum of Modern Art's Competition been held this year instead of last, a possible program would have required the competitors to design furniture restricting themselves to the materials and techniques not absorbed in National Defense. That would have been quite a trick but the Competition was held last year and the Museum's view was a much longer one. It was attempting to put new life into an industry which had become ingrown. Their aim and the aim of every competitor, I am sure, was to provide the largest group of people with good furniture within their means.

The opportunity was a rare one because of the unique phase of the Competition which provided contact with manufacturers and an outlet for the winning designs. When the show opened at the Art Museum and the cost of the pieces announced, it was held by many that the main purpose had been defeated and that most of those for whom the furniture was intended could look but not afford to buy. To some, the obvious reason was the high cost of "Merchandising"—that great difference between the cost of manufacturing and the cost to the consumer. It is part of a complicated system that is to the uninitiated a complete mystery, and no matter how illogical and costly it may seem, it applies to virtually all furniture—that of the Competition suffering no more than any other.

Had the sole effect been to produce immediately acceptable and reasonable pieces, it could have been accomplished by closely studying the processes of mass production in the furniture industry and designing strictly within these techniques. These are techniques which have attained an almost incredible efficiency in the production of forms originally conceived as wood handicraft. Joints belonging to the hand technique art made by machinery and machinery covers them with the decoration that for centuries hands have formed. It would be perfectly possible to eliminate some non-essentials and create pleasing proportions but the design could never deviate from the ingrown production pattern. The danger here is that the change is apt to be superficial and lead further up a blind alley.

There is another approach to the problem—one which should pay the greatest dividends in the long run, but it presents various immediate obstacles—economic and otherwise. That approach is to ignore all materials and techniques to determine as completely and clearly as possible our needs in furniture. *Then* to search for the materials and techniques which can most appropriately fill this need. Because of quantities involved these are apt to be found in factories where the efficiency of mass production is essential and form submits to no compromise. Factories making electrical equipment, airplanes, tools, or any of the many useful things which have never had "art tradition."

In the three-way curve laminated shell construction and the rubber weld Eero Saarinen and I felt that we had found processes that would go a long way toward filling our ideas of the chair need. Techniques not long out of the laboratory stage, they were developing rapidly along mass production lines and in a few years would surely be producing efficiently and economically.

That they were being used primarily in defense production was significant because it insured their growth and promised great possibilities when the war needs let up.

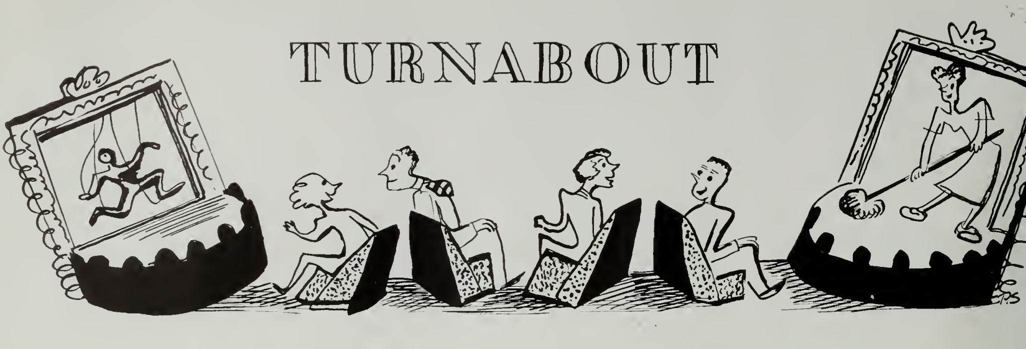
With no preconceived ideas of form we worked simultaneously with factory technicians and many experimental sitters and as the chair forms developed we, too, were surprised and as we worked with them, we found them pleasing.

Priorities and the time limitations forced many compromises, but the Museum of Modern Art, having broadened the horizon of an industry, enabled this type of solution to be manufactured and merchandised, a process which otherwise would have taken years of propaganda and persuasion.

It will be several years before the full value of the Competition can be judged, but if its influence has made it easier for new and appropriate structural systems to be used for comfort in our home life, a great deal will have been achieved. That this comfort will be accompanied by aesthetic satisfaction we have no doubts.

Above right: lamps designed by Pfisterer. Textiles by Antonin Raymond. Below right: rattan furniture designed by Anderson and Bellah. Photographs of actual furniture by Ralph Samuels, courtesy of Barker Bros.

TURNABOUT



The Story of an Idea, by Forman Brown

THEATER people in New York shudder and turn pale at the mention of Los Angeles. "Worst show town in the country; It's poison," they moan. And they have some justification. A few road shows each season, with star names, do a roaring business in Los Angeles—for a week. Others, equally good, but without star names, survive for a few days and silently depart to greener pastures. And as to legitimate theatrical enterprises originating in the City of the Angels, a genuine success is so rare as to be phenomenal. Definitely the angels that gave the city its name were not of the Broadway persuasion.

There was, it seemed to us, but one sort of theatrical venture that stood a ghost of a chance—and that was the theater that was basically so novel that it would be talked about, and so small that it could afford to "hang on" until the talk brought its inevitable harvest of paying customers. This at least was our theory, and on it we gambled in starting Turnabout Theater. And while it is still, perhaps, after only five months, too early to be brash, we begin to believe that our estimate was valid, and that our theater is at the beginning of a long career.

"We," of course, comprises my co-partners of the Yale Puppeteers, Harry Burnett and Richard Brandon, and our new partner, Dorothy Neumann. We had talked furiously and fruitlessly for years about a permanent theater where we might combine puppets and people. Our former puppet theaters, in Olvera Street, in the White Mountains, in New York, had given us the taste—and three years of trans-continental touring had whetted the taste into a definite determination to settle down and try out our ideas. The actual "turnabout" idea, however, was one of those sudden inspirations that seem heaven sent, and yet that, analyzed, seem dismayingly obvious and simple. The problem, of course, had been to devise some type of stage that would accommodate puppets with all the elaborate paraphernalia they demand, and human actors as well. After endless brain-wrackings, in which puppet stages that would fly, would revolve, would disappear in the floor, were discussed and discarded, the simple device of having two stages, and seating the audience between the two on reversible seats, seemed almost too pat a solution. But it workd—and puppeteers are notorious pragmatists.

Once the form of the theater was decided upon a host of minor problems arose—all, as it proved, with fascinating and many with quite unforseen solutions. The immediate one, naturally, was the actual building of the theater, for obviously to remodel an existing theater would have involved alterations much too expensive. We were fortunate indeed in finding a builder who liked our idea as much as we did, and whose enthusiasm was further whetted by the fact that he had once visited our Olvera Street playhouse and been confronted with an S.R.O. sign. So Turnabout Theater was built, and in July, with all problems at least tentatively solved, we opened.

Typical of these problems was that of the reversible seats. After canvassing every possibility, from piano stools to barber chairs, we found the Pacific Electric Railway was dismantling some old interurban cars, and we were able to buy seventy seats—enough to accommodate the one hundred and forty people our floor plan called for. Reupholstered they were comfortable, practical, and above all, amusing. But how to number such seats? How to explain over the telephone to Mrs. Entwistle, slightly deaf, that if she occupied a seat in Row "B" for the puppet show, she would be in the ninth row for the revue? So at last we decided to dispense with numbers entirely, to give each seat a name (this to help its occupants find it again after intermission), and to adopt a policy of first come first served." "After all," one of us remarked, "turnabout is fair play"—and we were promptly provided with a slogan. Since the seats were in pairs they were named for various familiar "verbal twins," such as "Hot and Bothered," "Free and Easy," "Toccata and Fugue," "Gilbert and Sullivan," etc.—and the difficulty was not to find seventy names, but to eliminate a hundred more that seemed to have equal claims of pertinence and piquancy.

But whether the names were right or not, the seats were a great success—and the high-spot of the evening was immediately discovered to be the moment at the conclusion of the puppet show when, with resounding clatter, the seats are reversed. So we found at once that, however good might be the performance we could put on its two stages, it would still be the theater itself which would be the stellar attraction with the public. So we have carried the 'turnabout" idea into every department of the theater as far as seemed feasible. The programs, for example, are printed half one way, half the other, so they, too, must be turned with the seats.

In view of the importance of the physical property itself, we have tried to make the whole atmosphere as attractive as possible. The audience enters the theater through an olive-shaded patio. The walls of the auditorium are a pale salmon and deep russet. The plaster work on the boxes and proscenium arches is coyly rococo with cupids in profusion, and it is painted the palest of pinks, with much gilt. The cupids themselves are outrageously blonde of hair and blue of eye. The stage curtains are dull red, the carpets and upholstery deep blue, the chandeliers brass, dripping with crystals. It seems to us, and to our audiences, a cheery and yet completely theatrical place.

The productions, as well as the theatre, were a serious problem. The puppets we were sure of: the three of us had given hundreds of performances with them for years, Harry Burnett making the figures, Richard Brandon managing the troupe, and I writing the plays and songs. The revue, however, with actors to be hired and trained, was a different story, and we were delighted when Dorothy Neumann, a product of Carnegie Tech and Yale, joined us and took over its direction. Even with our best efforts our first production was disappointing, but soon we hit our stride,

(Continued on Page 39)

THE TEACHER TAUGHT

A group of professional writers turn teachers and find a lot of things they didn't know

by Viola Brothers Shore

The Boomerang is an old familiar story pattern. Mr X starts in motion a train of events intended to undo Mr. Y and somewhere the train gets switched so that Mr. X winds up under the wheels, to the general satisfaction of everybody—except Mr. X. That is what happened to us when we started a Writers' School to teach new writers what we ourselves had learned about our craft. When it turned out that we were learning more than the students, we shared in the general satisfaction.

The Writers' School is such an accepted part of Hollywood and of our lives it is hard to remember that three years ago it was only a gleam in somebody's eye. It was not an idea which came to us out of the blue. In New York the League of American Writers had been running a school since 1935 and we of the Hollywood Chapter had followed with interest the growing strength and scope and effect of this pioneering venture. The League had been asked to participate in educational conventions; The National Youth Administration had requested scholarships in its classes; and following the initiative and example of the League, Columbia University Extension had added a course in Pulp Writing to its curriculum.

The School was deluged with letters from young writers in all parts of the country who could not attend the courses, but who wanted the kind of professional guidance League members were extending to younger craftsmen. The League responded by setting up regional summer sessions, such as the Cumberland Mountain School which attracted and fused in common purpose young writers from all over the South. Writers had broken through the bounds of typewriter ribbons and the barriers of book jackets and were meeting the live and living problems of their time. It was a far cry from the old days when they were still arguing about the advisability of venturing out of the ivory penthouse.

It seemed to us, here in Hollywood, that our greatest usefulness lay in teaching how to write for the screen. There is probably more desire to learn and less opportunity to find out about the screen play than any other form of creative writing. Hollywood is full of good people who want to write movies—who are rendered desperate by the close proximity and the barred gates of the studios. And even inside the studios hundreds of young people are trying desperately to climb out of little cubicles and readers' chairs and script departments into writing assignments.

But screen writers are supposed to be notoriously overworked preoccupied, high-priced egotists. Could they be induced to give their time, unpaid, to teach others what they had learned? To our own surprise, we found that they could. For our first semester, three Academy Award winners volunteered their services and on our screen faculty we had Sidney Buchman, Sheridan Gibney and Dudley Nichols.

Over 130 students answered our first call for registration. And in addition to the scenario classes they attended courses in Radio, by Irving Reis; in The Novel, by W. L. River; and my own class in Short Story.

Every one of us approached the business of teaching tentatively and with misgiving. I remember our palpitating concern that the classes should be small. Perhaps we thought that our weaknesses and inexperience would not show up so badly in a small group. Or maybe we thought there would be fewer people to know and tell about our mistakes. We came together to discuss our experiences, and it was at one of those early faculty meetings that we made a startling discovery—that we shared in common one exciting experience—we were learning so much from our pupils—not only about teaching but about our own craft—that the school was for every one of us a rich and exciting adventure. And this excitement was shared by writers who came as guest lecturers for one evening. They wanted to come back. They wanted to undertake more lectures—in some cases a whole course!

We approached our second term with less misgivings, but even more enthusiasm. The students had taught us what they wanted to learn and how they wanted to learn it. They wanted to learn to write by writing—and not by listening to lectures which might be attended with or without concentration. And the way to bring out writing talent is by demanding writing—not by relating personal experience, no matter how engagingly. The personal experience is extremely useful in helping young writers to solve *their own writing problems.*

And so, last year, we planned workshop courses. All our screen classes were laboratory workshops in the actual construction of the screenplay. Even the elementary course, under the guidance of Michael Blankfort, settled down, after a preliminary survey of motion picture technique, into the group construction of an original screen story. The two advanced classes, led by David Hertz and Paul Jarrico, followed the same method, a procedure closely resembling what actually happens inside a studio. The completed screenplays are at present being offered for sale, and the proceeds, when and if, will be divided among the students who participated and the school.

In addition to the screenplay there were three courses in the short story, classes in the novel, the stage play, non-fiction writing, the history of American literature, radio, film analysis and criticism, and a class in writing for musical revues. Our registration had mounted to over 250.

The students began to assume an increasing responsibilty toward the school. They not only shaped and improved teaching methods but

(Continued on Page 39)

Herbert Matter

"ONE SOMETIMES WONDERS"

Notes on Art, Prices and Industrial Design

by Antonin and Charlotta Heythum

● During National Art Week you may put in a five dollar bid for a framed, handpainted picture approved by a jury, and if you are lucky you may actually take it home for the five dollars.

There are certainly many people who do not feel that there is anything wrong behind this fact. People have become so used to thinking of artists as men who, for the sake of posterior glory, resign themselves to a life of near-starvation. Those people come to the conclusion that decent living-conditions may even kill the holy flame of the artist's creative imagination, forgetting that some of the greatest artists of all times have lived and loved to live in comfort.

What kind of art do people expect to support in paying five dollars for a work that has taken hours, if not days of actual manual labor in addition to material and imagination? If an original painting is not worth more than five dollars it is not worth the five dollars. It is likely to be the work of an amateur which should not be for sale at all. What kind of artists do people expect to be faithful to a profession which, in a world that measures all values in figures, is estimated lower than almost any other?

To overspeculate on the artist's idealism seems unfair if not immoral. It hurts not only the artist but art itself, and in return it hurts society in general. Where art is made cheap art appreciation will naturally suffer.

Something happened to us a few weeks ago which seems to illustrate this point. We are the proud possessors of a beautiful Calder mobile. When we had to leave New York for Pasadena, we realized that a few thousand miles would lie between us and the possibility of seeing "Calders" whenever we wanted at his phantastic shop on a hilltop in Connecticut or at the Museum of Modern Art. When we found that we might not have an opportunity for many months to be charmed by one of these graceful, fascinating tin-and-wire animals, we did something for which some people would consider us crazy, if they knew the budget on which we have to live. We made a deal with Calder to send him ten dollars monthly for a period of twenty months to have a mobile made to order. He made it and it now hangs from the ceiling in our studio. Its leisurely moving gracefulness charms everyone who comes to see us. We would not ordinarily disclose the price we are paying for this pleasure. We are doing it now because it illumines the theme of this article. Here is the reason: One day one of our visitors, who happens to be a designer of considerable merit, expressed his admiration for the mobile. His admiration was sincere, but he expressed it in a way that seemed strange and sadly significant to us, saying, "I love that; I'll go home and make such a mobile for myself." Does it not seem that something has gone wrong with people's appreciation of art or genius when they think they can "go home and make" a Picasso or Renoir or Calder for themselves, or feel that they may go and do the work of Millikan or Einstein?—This same designer will agree with us on the other hand without doubt, that something is unfair in cases such as recorded by colleagues of his: an architect has designed a chair for his client which some factory produced for him and which was sold to the client at the price of twelve dollars apiece. Without asking the architect's consent for using the design for additional chairs, the manufacturer made and sold the same chairs for twenty dollars apiece. That he increased the price of the chair proves that he appreciated the quality of its design, without feeling compelled, however, to pay royalties. Another manufacturer advanced into the twenty dollar price range a chair which had been designed and estimated for production in the five dollar range. Needless to say, the designer's fee was not increased accordingly.

When someone takes an orange from an orange grove, he is forced to pay a fine. The protection of material goods has been fairly well settled by laws. The protection of intellectual goods is, in many instances, almost null.

Although designers, architects and artists in general are natually concerned to find ways of adjustment in all these matters of fair reward and of protection of their ideas or designs, most of them are equally concerned with entirely idealistic problems. They want to make a better world. They want to make life and things more beautiful. They are spending sleepless nights after some economist has told them that what they condemn as bad design in industrial products is necessary to keep the intricate machinery of industry going and bring in the means to pay for scientific research and technical progress. Because intelligent designers do not believe in bad "styling" as a means to increase sales and finance progress on the ground of artificial augmentation of the "obsolence" factor, they spend eventually a night's discussion on the economists argument and on their doubts about it. They feel sure that it is possible to find a more direct and cleaner way to finance progress. The "obsolence" factor leads them to the "public taste" factor which is made usually the goat when it comes to aesthetic citricism in the field of industrial design. But what is generally termed "public taste" is largely just another industrial design product, produced by an omnipotent advertising machinery. It is not something that leads but rather something that is led. This has been proved several times, in a better sense, too, by the successful campaigns led in some countries by groups of educated aestheticians, by architects, designers and free artists, who took the initiative in public taste education. To illustrate what may happen to "customers" whose taste and good sense does not blindly submit to a dictated fashion of the day, we hope to be excused for another "true story." The following experience was in one of those fields of industrial design whose products seem to suffer most from the manufacturer's desire to create "obsolence." Having furnished homes in Prague, Paris and London and then left them to an unknown destiny, we have become rather superstitious as far as the establishment of a household is concerned. We try to live with a minimum of equipment. Counting the guests we expected one day for tea, we found our teaspoons were scarce. It seemed simple enough to go and buy some in the nearest five and ten cent store. The idea was too simple; the spoons turned out to be a very complicated affair. They were there, of course—three kinds of them. Their handles were nicely decorated with flowers and fruit-garlands or other patterns trying to imitate the technique of handmade and hand-decorated silverware, trying to imitate the silverware of kings and wealthy artistocrats who had to show that they had the money and might to hire a

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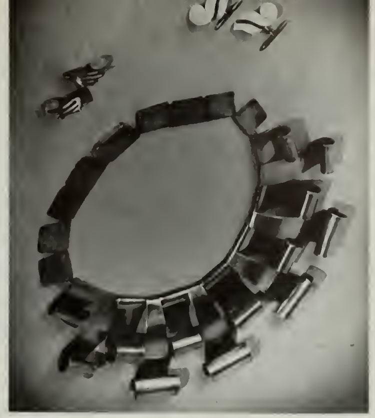
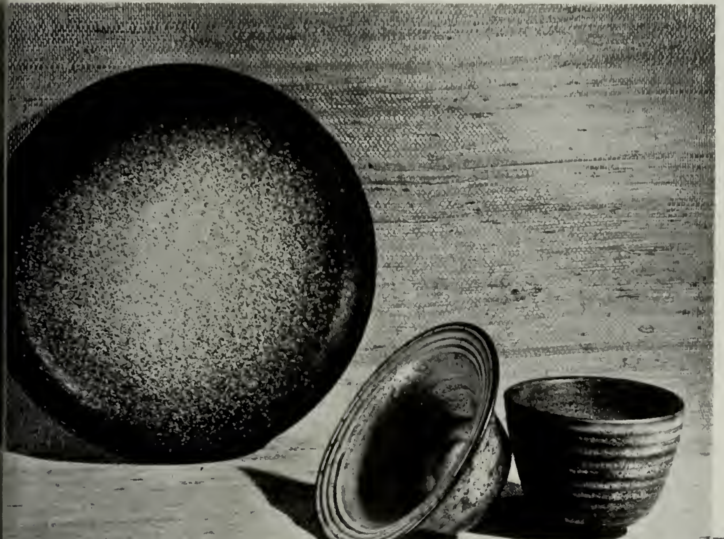


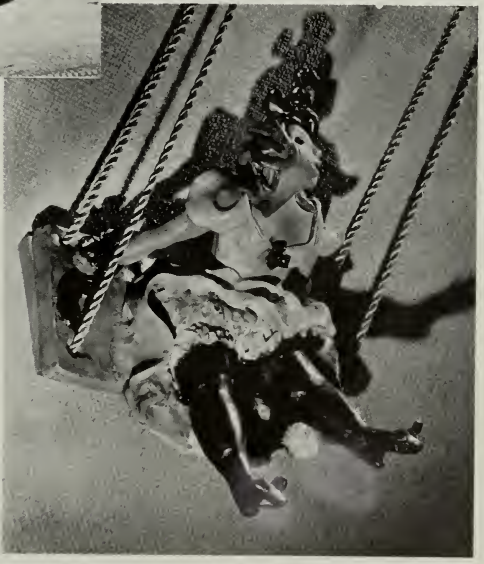
PHILIP PAVAL

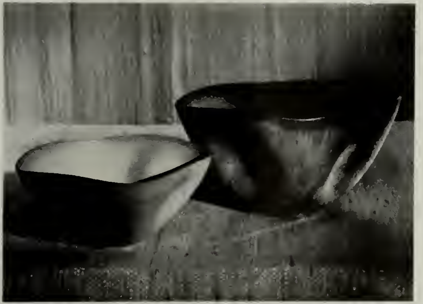
LAURA ANDRESEN



Photographs by Ralph Samuels

BEATRICE WOOD





THE NATZLERS

California crafts

Continued on the following page

PHILIP PAVAL

René Williams

VIRGINIA PARADISE

Some western craftsmen show their recent work —

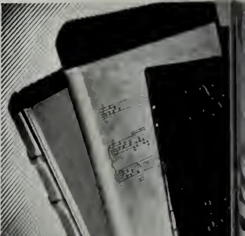
● The work shown here represents only a small part of the wealth of craft material by western, and particularly California artisans. The field is rapidly losing its regional character and the products are in active competition with the best that is being produced in America. The large group of native crafts people has been augmented recently by many of the great European workers who have come here to continue their brilliant careers in the western world. The trend is slowly developing toward the organization of many allied crafts and in the future we might expect a number of western guilds and associations that will sponsor and fabricate the finest designs available. Lacking such organization the crafts people working independently have been able to create an enor-

Photographs by Ralph Samuels

BEATRICE WOOD

THE NATZLERS

WEAVING, BY TILLI LORCH



HAZEL WASHINGTON

LAURA ANDRESEN

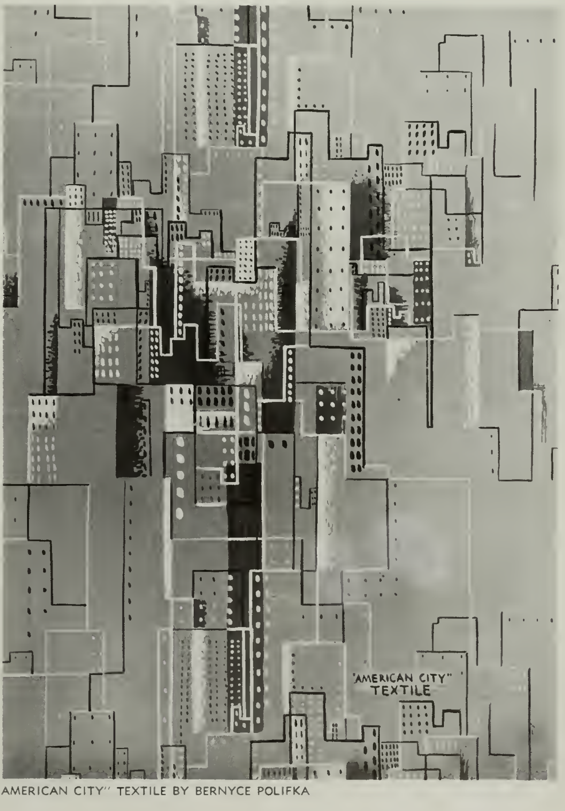
GLEN LUKENS

GRETA MAGNUSSEN-GROSSMAN

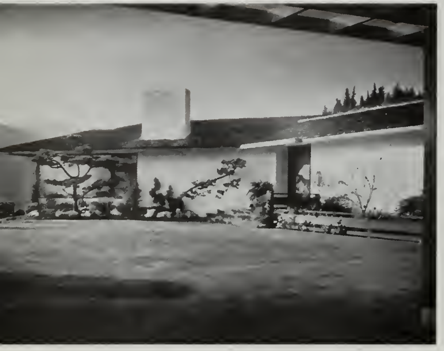
mous demand for the best examples of their work in the most exacting markets of the country. These people, whose taste and discrimination in form and texture and material, are creating a standard for these beautiful and useful things with which we live in most intimate association.

The willingness to experiment on the part of individuals has enabled a large group of these talented designers to project their ideas in concrete form with the result that they have adapted their techniques to the most efficient patterns, and developed the usefulness of their products to the *need* that impels creative work in any good craft.

GLADWYN BALL



"AMERICAN CITY" TEXTILE BY BERNYCE POLIFKA



Photographs by Maynard L. Parker

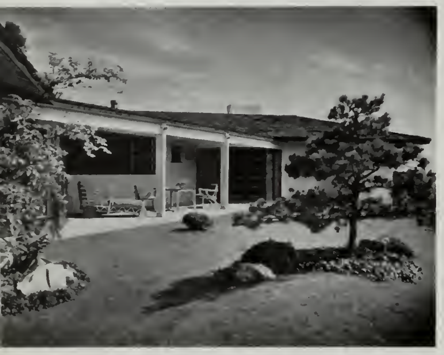
In the Far Eastern manner

BEAUTIFUL details and ideas from Japan and China have been used effectively by the architect to form a gracious spirit in this house built on the western slope of a mountain in Bel-Air. No attempt has been made to follow any strict precedent but every consideration was given to the creation of a pleasant environment which would express the Pacific point of view. The house holds the sea to the west in its wide embrace, and a broad view is enjoyed from all the major rooms in the house.

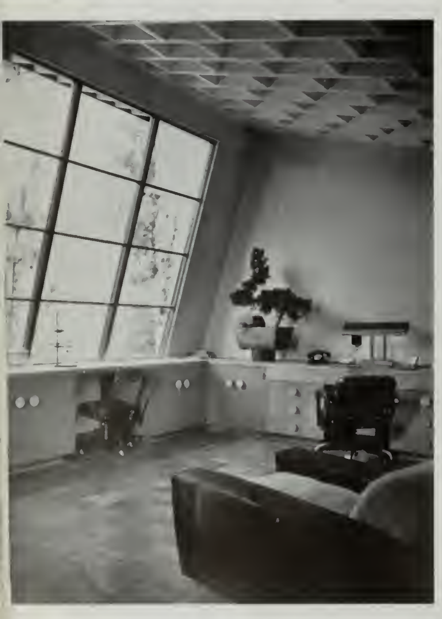
Each room has a close flowing connection with the garden, particular attention having been given to a free circulation throughout the house by the elimination of halls.

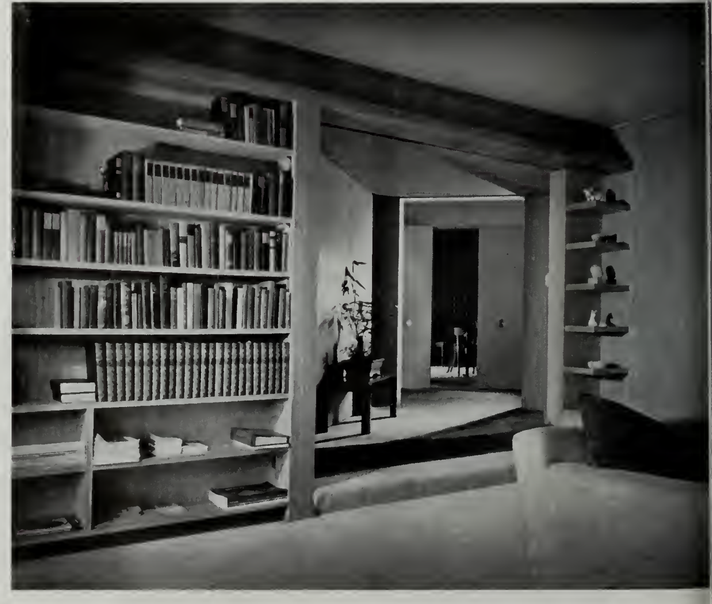
The house has a shake roof with wide eaves which overhang the white stucco walls. In the garden which adjoins the gallery, split redwood was used for the fence and shutters and redwood sawed trunks were used for the paving. The stone used in the garden for walls and the waterfall was quarried on the site. Simple wall surfaces of stucco and glass alike were planned to receive the planting both inside and out.

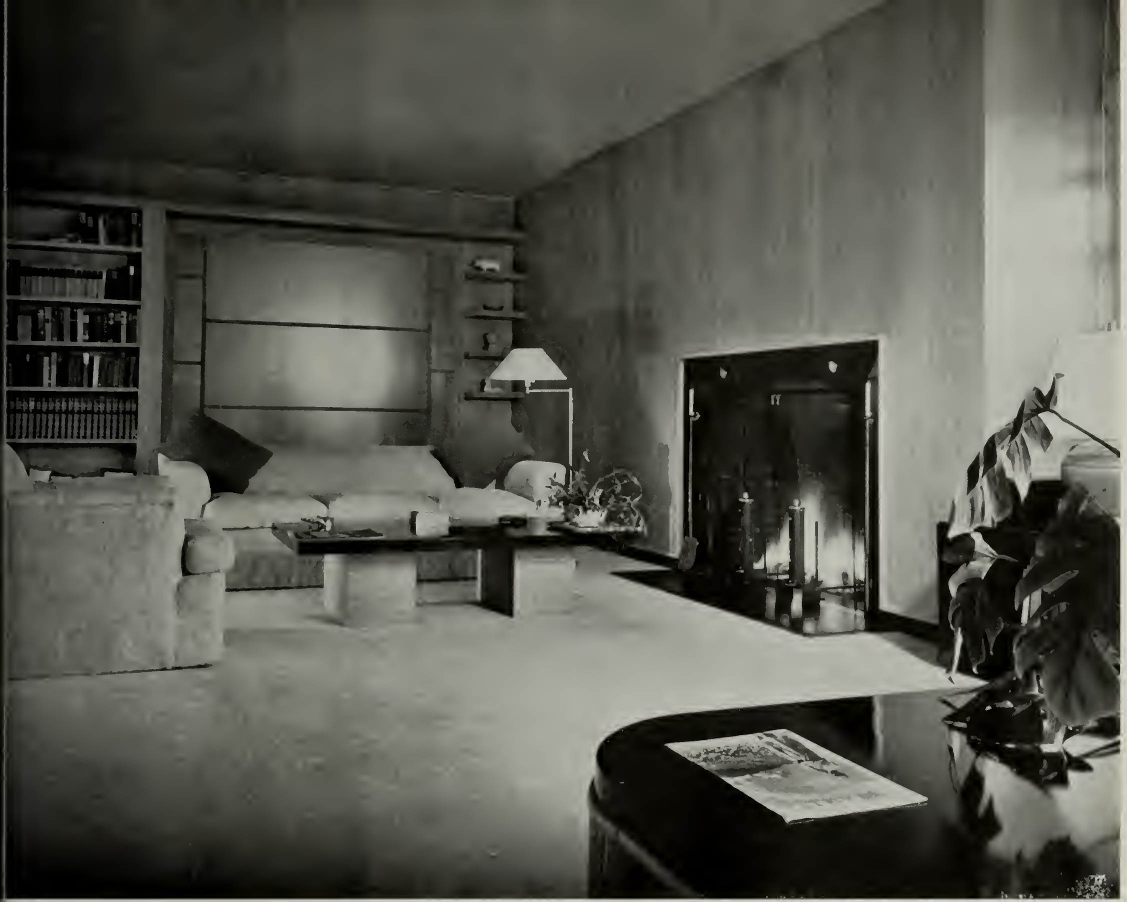
The entrance hall is separated from the gallery by a fret-wood screen of mahogany hung with delicate bamboo blinds. The entrance hall and gallery walls are of grass cloth.



Owner, Miss Patricia Detring
Location, Bel-Air, Los Angeles, California
Architect, Burton A. Schutt
Furniture, Paul T. Frankl
Builder, Frank A. Woodyard
Landscaping, Frank's Nurseries

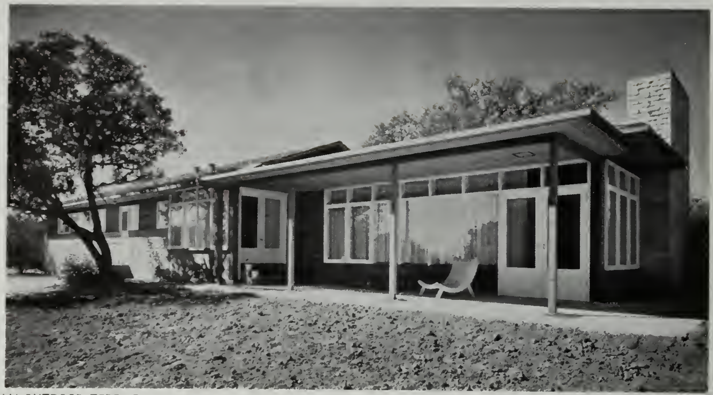






The living room with its large corner window commands a view of the sea on one side and the Japanese garden from the bay window on the opposite wall. It is finished with plaster walls painted a soft gray. Bleached mahogany forms the finish around the fireplace and the bookcases. A wide sliding door of factrolite glass forms the adjustable division between the living room and entrance hall.

The master bedroom looks out to the sea on the west and to a private garden on the east which contains the swimming pool.



AN OUTDOOR TERRACE ADJOINS THE LIVING ROOM

Country house

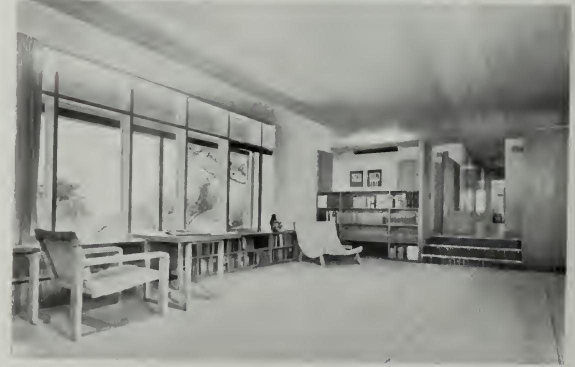
Owners, Mr. and Mrs. J. J. Hutchins
Location, Paso Robles, California
Architect, Mario Corbett
Interiors, Rino Lanzoni

• This farmhouse, while contemporary in conception and execution, suggests the architectural heritage of the surrounding landscape in the heart of the California Mission country. Construction is of light redwood and glass. The well developed plan provides spaciousness and a different view from every room. A masonry wall faces the road and circles one corner to form the massive chimney at the end of the living room.

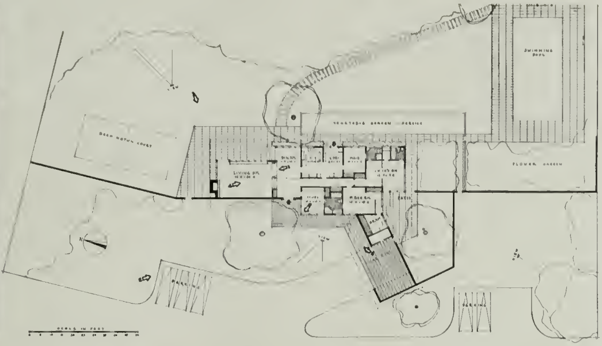
A den off the entry affords privacy for after-office-hours clients of the owner. A closet for guns, golf bags, and fishing equipment and many bookcases form interesting features of the den. Folding panels above low cases separate the dining room and living room and allow service without distraction to guests in the living room. A combination kitchen and service porch centralize the working areas. A curtain-partioned nursery-playroom adjoins an outdoor patio.

The well designed scheme provides complete indoor and outdoor recreation facilities to compensate for rural isolation.

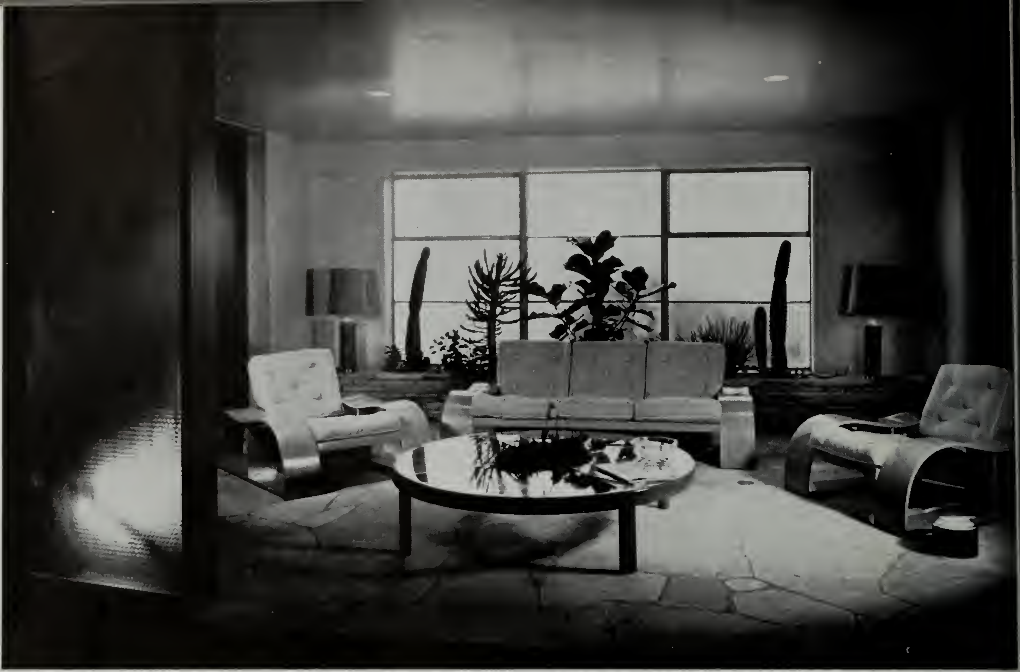
AN ENTIRE WALL OF GLASS IN THE LIVING ROOM OPENS TO THE VIEW



OVERHANG PROTECTS WALK TO ENTRY



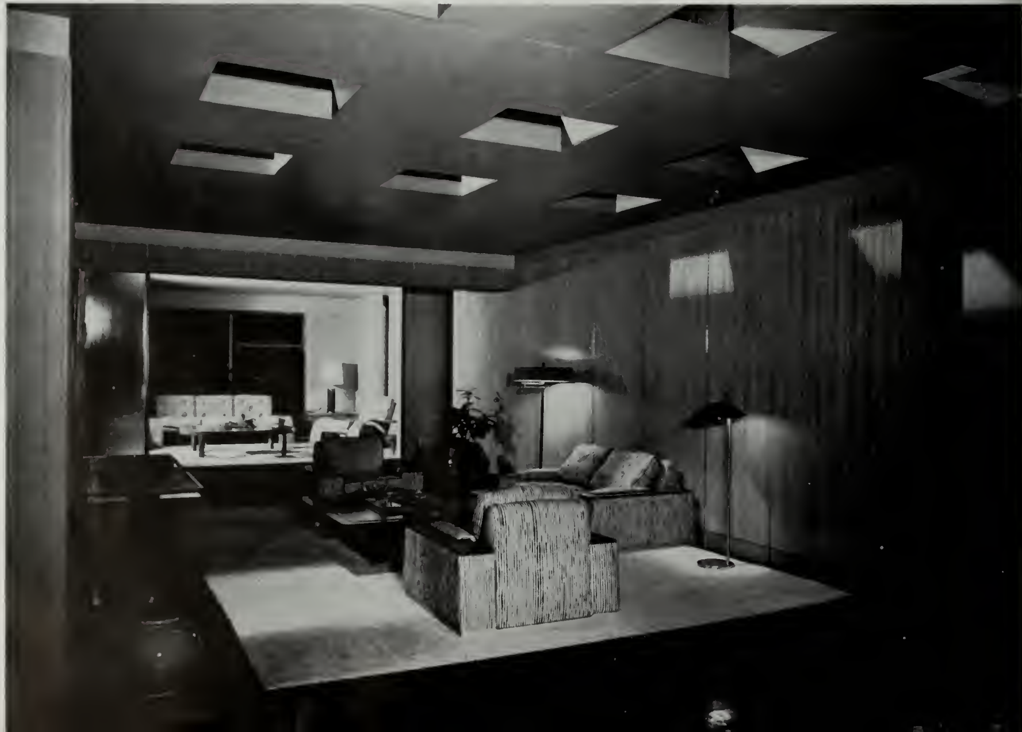
Photographs by *Philip Fein*



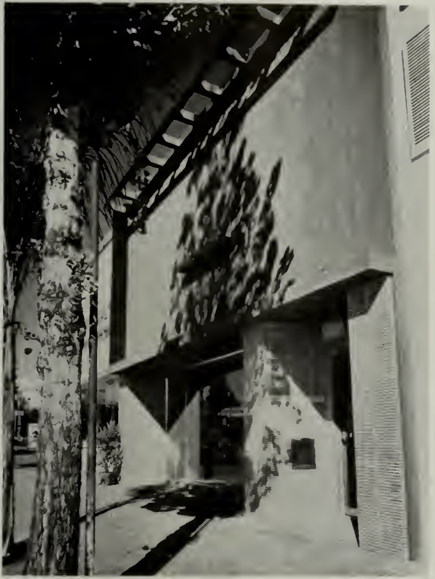
NEW SHOP

Paul László designs a new home and furnishings for László, Inc.

Photographs by Julius Shulman



Owner, László, Inc.
Location, Beverly Hills, California
Designer, Paul László



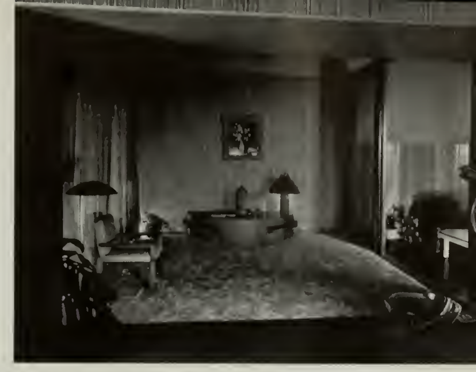
• On November 3 László, Inc., opened its unusual glass door to the public and presented a new modern interior and especially designed furniture.

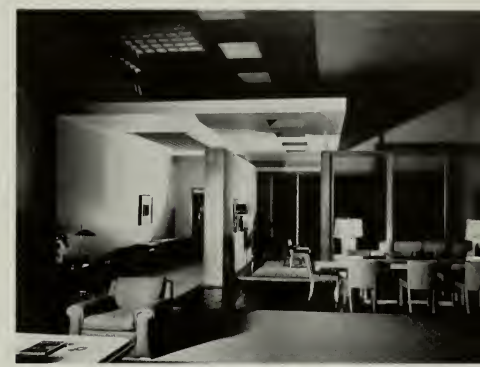
The effective use of cantilevered canopies, weldtex partitions and glass walls has provided the necessary and interesting division of a large showroom without detracting from its cool spaciousness. Walls and ceiling are a soft gray, a perfect background for the dramatic colors and fabrics of the furniture which is displayed.

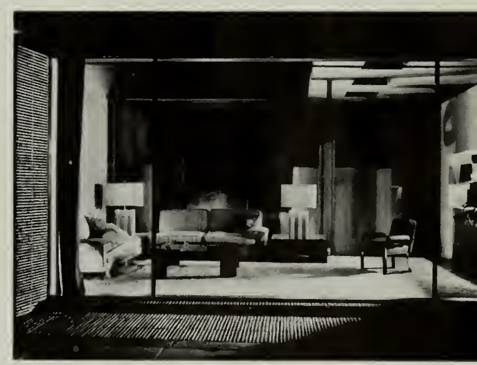
At the rear of the studio is a patio, the floor of which is flagstone. Two walls are of the same gray while the third is entirely of obscure wire glass. Across the large window of the patio is a flagstone flower box in which the vivid green of a variety of plants adds a colorful note. Outdoor furniture is displayed very effectively in this patio.

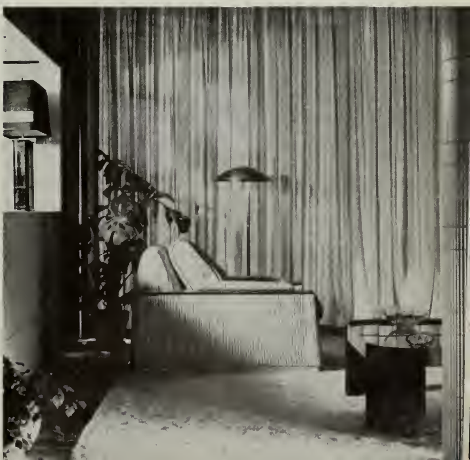
The offices, drafting room, and reception room are located on the mezzanine. An unusual feature is the movable glass and shelved wall between the drafting room and office which can be moved to enlarge either the drafting room or to create a third room.

The facade of the building is of split brick which frames the large display window. Weldtex in natural color has been used on one wall and partition of the display window. Background wall is formed by three large panels of obscure glass.









HIGH FIDELITY SOUND From Radio and Records

A clear statement for the layman who knows what he wants by way of reproducing instruments, but doesn't know exactly how to go about getting it

by Alfred Leonard

For the discriminating music-lover—especially for those with a limited budget—the selection of radio and record reproducing equipment presents a baffling problem. The advertisements of radio-phonograph manufacturers lead him to believe that practically every set. from a midget to an imposing looking Rube Goldberg will give him "high-fidelity" reproduction. His ear may tell him otherwise. Actually, his choice should not be governed either by manufacturers' claims or by ear test alone. Few manufacturers of standard radio-phonographs give reliable specifications as to what their equipment will do. Any set may be called "high-fidelity" or even "higher-fidelity" regardless of what comes out of the loudspeaker. Data as to the number of tubes or the size of the loudspeaker prove nothing. And the ear is too susceptible to deception by a great number of factors, such as the acoustical conditions of a "demonstrating room," eye-appeal of an instrument, certain tricks used in demonstrating the instrument to the prospective buyer, to be an infallible judge. Also, it will not reveal poor quality of parts or design which often cause a set to lose, after a short while, many of the appealing qualities it showed at first hearing.

The ideal sound reproduction is, of course, the closest possible approximation of the sound as it originally reached the microphone in the broadcasting or recording studio. Therefore, the reproducing equipment should be capable of reproducing the entire range of sound that can be produced by musical instruments and perceived by the human ear. True fidelity of reproduction requires a system encompassing a frequency range from 26 to 16,000 cycles. Many radio-phonographs are sold today with claims that they will "cover" this range—a very misleading statement. Even a midget radio will probably make audible sounds from 50 to well over 10,000 cycles, but much more faintly than tones in the middle range and with a considerable degree of distortion. What it cannot do, and what a musically satisfactory instrument should do, is to bring out all these frequencies at the same relative volume as the original sound, and without any noticeable distortion.

The limitations of the average radio-phonograph notwithstanding, marked progress has been made in the technique of recording and broadcasting. The most important step toward greater fidelity of reproduction came with Frequency Modulation, the result of many years of research, which Major Armstrong carried on in quest for a static-free system of radio transmission and reception. Actually the benefits of Frequency Modulation are much greater than the freedom from natural and man-made interference in radio reception. In contrast to "amplitude modulation," frequency modulation has the advantage of a broadcasting band wide enough for each station to do justice to the entire audible frequency range. Moreover, frequency modulation broadcasts reproduce the full volume range of the music as picked up in the studio, unthrottled and unaltered by monitoring; it is easy to see why the greater tonal and dynamic range of frequency modulation broadcasts account for a considerably greater degree of faithfulness and realism.

The basic requirements for satisfactory reproduction of radio broadcasts and phonograph records, is an instrument that will reproduce faithfully, every last detail that emanates from radio broadcasts and phonograph records. Fortunately, the factors which make such faithfulness or "fidelity" possible, are quite specific and definitely measurable. Here are the most important:

Lack of harmonic distortion, attainable only in a carefully designed instrument because harmonic distortion (the tiny overtones that make a radio unpleasant to listen to) may be caused by inherent electrical deficiencies, poor speakers, bad acoustic design, etc. A high-fidelity instrument should have only one percent harmonic content at its full output.

Wide frequency range, to reproduce bass tones with their true character instead of the usual "boom" and to include the upper harmonics that contribute so much to presence and realism. The amplifier should respond to a tonal range from twenty to sixteen thousand cycles, a range which coincides with the capacity of musical instruments as well as the capacity of the human ear.

Separate bass and treble controls, to allow complete flexibility in adjusting the tone balance to the particular program being reproduced. The bass control should have no effect upon the treble control, so that by cutting or boosting the bass, a full, rich, bass response can be retained even at the lowest volume setting, while bass boom is avoided at higher volume levels.

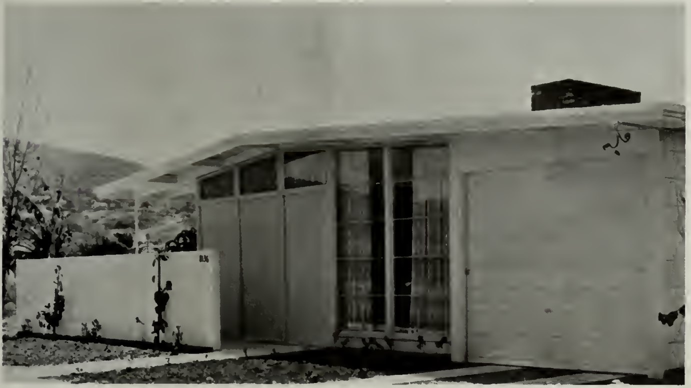
Dual speakers to reproduce all tones in the audible range. Ordinary single speakers cannot reproduce the musically essential upper harmonics.

Sufficient power output, so that the instrument is able to handle without distortion, not only ordinary volume, but also the sudden surges of volume that occur on many programs. A considerable reserve power is the only assurance of perfect tone production at any volume, high or low.

The speakers must be properly mounted and enclosed, in order to eliminate resonant boom, and to separate effectively the two air waves emanating from each speaker, one from the front and one from the back of the cone, which are out of phase, that is, opposed to each other.

(Continued on Page 42)

Small low cost house

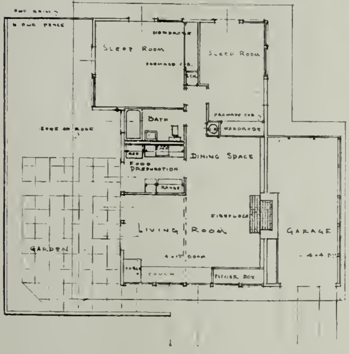


Photographs by Kopperl

Semi-Prefabricated Structure
Location, La Jolla, California
Architect, William Kesling

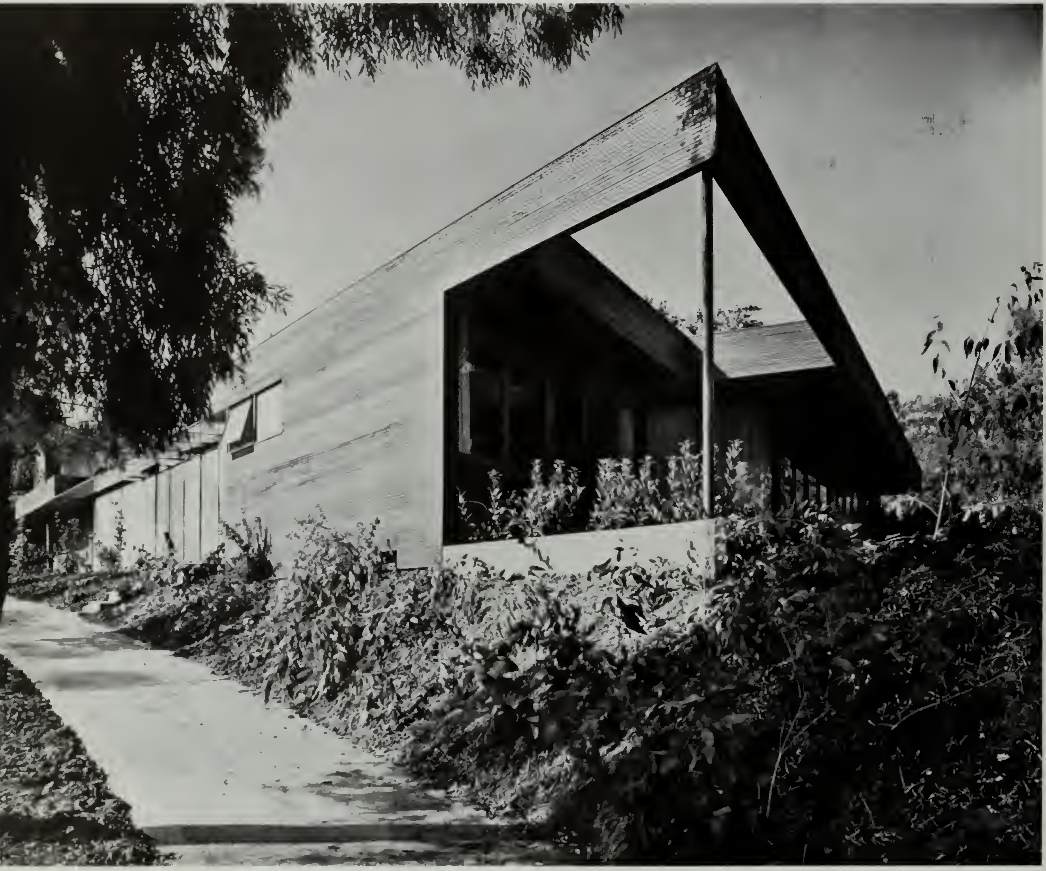
• This structure is a semi-prefabricated building which has a 3½″ concrete slab laid over 2″ of macadam. The exterior walls are 7 ply exterior grade Douglas fir plywood. The roof construction has exposed rafters on the interior covered with ¾″ celotex with sheathing on top of celotex. Interior partitions are ¼″ panels of plywood on 2x3 studs. These panels were prefabricated and set into place completed. The wardrobes are pre-made cabinets that form partitions between the rooms. The concrete slab is covered with armour felt carpeting with the exception of the kitchen and bath where linoleum is used.

The house was erected complete in three weeks at a cost of 25% less than standard construction.



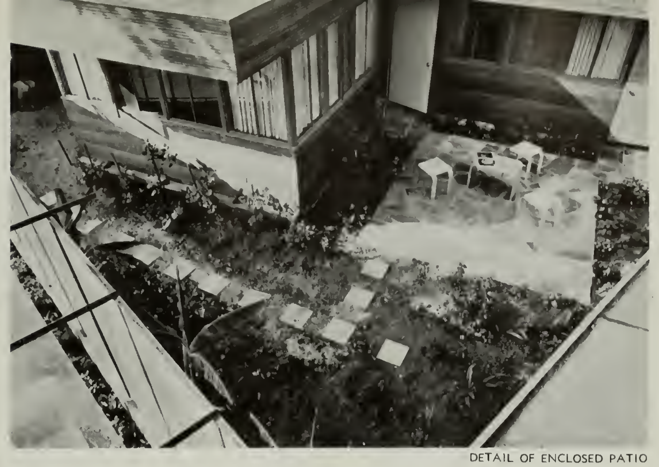
Modern redwood house

Owners, Mr. and Mrs. Richard Strauss
Location, Los Angeles, California
Designer, Raphael Soriano

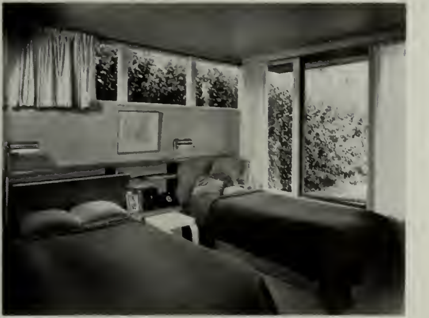


EXTERIOR OF NATURAL FINISHED REDWOOD. COLUMN TERMINATING PROJECTIONS USED FOR HANGING BAMBOO CURTAINS

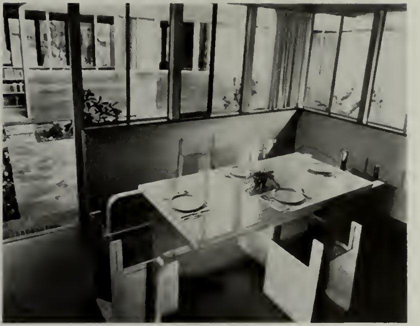
Photographs by Julius Shulman



DETAIL OF ENCLOSED PATIO

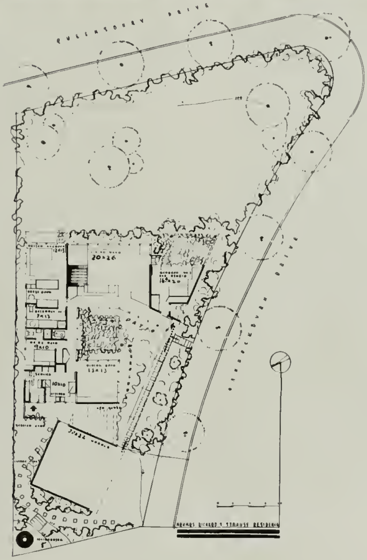


BUILT-IN UNIT BEDS WITH ADJUSTABLE HEAD BOARDS



DINING ROOM OPENS INTO THE PATIO

A GLASS FENCE SERVES AS A COVERED PASSAGE TO GARAGE

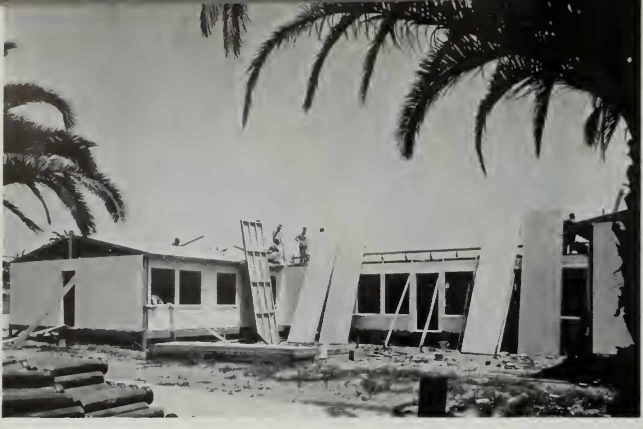


● This gradually sloping and irregular corner lot in a built-up residential district determined the situation of the house. The exterior is of special redwood in natural finish treated with logwood oil and the trim on the window posts is steel gray. Partly covered overhang is of clear glass, and the column terminating redwood projections are used for hanging bamboo curtains for privacy off the studio. A forty foot set-back with a view of the nearby golf course is utilized for a garden off the living room, studio, and master bedroom. The other rooms are arranged efficiently in the remainder of the limited space and an enclosed patio between the dining room and living room provides outdoor dining. The sandblasted glass fence in a steel frame that encloses the patio solves the problem of privacy and light.

The interior walls of the living room are of selected French pearwood panels in natural finish. A built-in unit for radio phonograph with space for album storage together with bookshelves, sofa, and wood storage next to the fireplace, forms an integral feature in the living room. Bookshelves under the windows can also be used as seats. The fireplace is of 12-inch Roman brick. Corner couch is "Airfoam" covered in blue with cushions of coral velour. Chairs are of laminated birch. Casement drapes are canary yellow cloth.

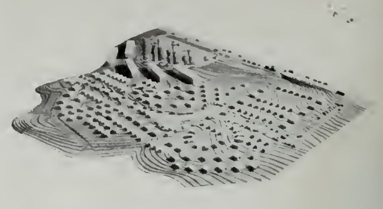
The walls in the dining room are light gray sanitas. Furniture is birch; chairs, laminated wood with seats and back of Chinese red cord. Walls in the bedroom are turquoise sanitas; drapes, canary yellow. Built-in beds have storage space behind headboards which slant for reclining. Blue-gray carpeting is used throughout the house.

All furniture, including lighting fixtures, by the designer.



Heger

SAN DIEGO DORMITORIES UNDER CONSTRUCTION



Vallejo-San Diego, California
Farm Security Administration
John F. Donovan, Chief Engineer
Herbert Hallsteen, District Engineer
Vernon DeMars, Architect

DURATION DORMITORIES

by Vernon De Mars

Esther Born

COMPLETED UNITS AT VALLEJO

CONSTRUCTION AT VALLEJO

• "Duration dormitories" pretty well describes the intent and purpose of the buildings which the Farm Security Administration has been placing in critical centers of defense industry to house single men. In this case "Duration" refers not so much to the war as to our own defense effort, which will likely continue for some time even if, happily, the present conflict should end in the near future. The word dormitories may also, if it calls to mind barracks of the Army type, be a bit misleading. The Farm Security Administration dormitories are run on a hotel plan, with private rooms, maid and janitor service but with common showers and sanitary facilities. Rentals are $3.50 a week in a double room and $5.00 a week for a single room. On the West Coast facilities of this sort have been provided in Bremerton for 500 men, in San Diego for 1000 men, and at Vallejo for 1500 men.

What is the FSA doing in the hotel business? Some critics of the defense housing effort have implied that the ultimate state of confusion was reached when even a Federal farm agency was at work on the problem. There is, however, a perfectly good reason why the FSA is used in an emergency housing program. While not purely a housing agency, the FSA has inherited the management of the homestead projects of the former Resettlement Administration, including the Greenbelt towns, which were among the first planned communities of their type in the country and the prototype of much of the best housing done today. Farm Security has, in addition, built thousands of farm houses and has experimented extensively with materials and construction methods. It has used prefabrication to a considerable extent for economy and speed of erection in isolated rural areas. Coupled with planning discipline and the cooperation of contractors, this has resulted in some remarkably low costs. A small two bedroom farm house complete with kitchen, bath, and laundry porch was built in normal times for as little as $1200.

In the field of emergency housing the agricultural workers' plight has been FSA's special problem. Some forty camps and farm workers communities have been built in the West alone, each housing from 100 to 400 families. A dozen of the camps are completely mobile, with power plants, water heating, laundry, showers and clinic all housed in tents, trucks or trailers.

With this background and an organization actively engaged in a similar type of work, there was some logic in assigning the FSA a part of the defense housing program. It is not surprising either that the technique of the mobile camp has been applied to the problem of stop-gap housing in defense areas. The industrial migrant differs from the agricultural migrant chiefly in that he is better paid. He is often, in fact, the same person. In San Diego FSA has provided trailer camps for 500 families of defense workers while more permanent housing is being constructed by other agencies. Standard trailer houses connected to sewer and electricity rent for $7.50 a week. Central demountable buildings contain showers, toilets and laundry. Trailer camps have also been placed in several areas in the East and Middle West. On the West Coast FSA defense trailer camps have been built at San Miguel and Benicia as well as San Diego.

The requirement that dormitories and trailer camp utility buildings must be demountable was a strong point in favor of prefabrication of some sort. To test thoroughly the claim that prefabrication is a cost saver, the first dormitory drawings were put out to bid with an alternate in standard frame construction. Prefabrication won out by a reasonable margin. The really deciding factors, however, were its advantages of speed, ease of dismantling and great salvage value.

Our office had for some time been studying different systems of prefabrication for use in building houses on leased farm lands. Demountability was an important factor, since the houses would need to be moved periodically. The system of stressed-skin plywood panels developed in Madison, Wisconsin, by the Forest Products Laboratory in extensive experiments over a period of years, seemed to be the most promising. It had simplicity, economy, and flexibility in its favor. Furthermore, factories producing variations of this system existed in each of the critical defense areas. The dormitories at Bremerton and San Diego, among the first products of these companies, served to test many small points of fabrication and erection incorporated in later structures. These dormitories are one-story, H shaped buildings with low pitched roofs, housing 68 men. At both San Diego and Bremerton the sites are flat and no difficulty was encountered in placing the 100-foot square buildings. At Vallejo, however, the only land available was a hilly site directly across the valley from the proposed FWA housing project of 1700 units. This site called for a building type that could ride the contours with little or no excavation. In addition, parking space was needed within the property for at least 1000 cars. Although the available land adjoining the State highway was undeveloped, it was intended for future homesites and a street system was on file with, and approved by the City Planning Commission. Wherever possible we adapted our plans to this street layout, so that our grading and paving would have future usefulness. In addition to the dormitories, the project called for 200 small cabins, completely furnished, not much bigger than trailers, each, however, with its own bathroom. These were placed on a part of the subdivision which allowed full use of the future street pattern.

These, then, were some of the factors dictating the dormitory design. The building must be long and narrow to fit the contours, probably two stories high if the required number of units were to be provided on the land available, and simple in form and appointments to meet the restricted budget. Construction would be of the same plywood panels for walls, floors, roofs, and ceilings, which we had used in San Diego. We were amazed to find that the factory glued 3" thick plywood wall panels using the stress-covering principle would safely carry three stories

It is noteworthy that these buildings are made up of the identical 4'x8' wall panels used for the one-story dormitories, for the 200 small cabins, and for the FWA's family housing on Carquinez heights. The implication is clear. After dismantling, these structures can be re-assembled in a totally different form. With the identical floor, wall, door and window, ceiling and roof panels of one dormitory, and little or no cutting, some eight to ten small houses can be assembled. The fact that there are more windows and doors than required is an advantage, since the blank wall panels are cheapest.

The question has been asked: Can this type of construction really be demounted? The answer is an emphatic "yes". As to another question—Will all this housing be sold off to speculators at a fraction of its value when the emergency is over as happened to some emergency housing after the last war?—No one can answer for the future. In this case, however, the FSA has built these structures, is managing them now, and has specific plans for their future use as housing for agricultural workers. It seems reasonable to expect that these plans can be realized. But whether they are used for this or some other purpose, the important thing is that all of this building be disposed of in the public interest.

There will, in all likelihood, be an exodus from industrial centers in the post-war, post-defense period. There will be an increased housing shortage in the rural areas. There will be an army of labor available. The dismantling and re-erection of these houses is a matter almost exclusively of labor, and little of materials. What it could add up to might be one part of the vast pattern of post-war adjustment. It is equally significant that for the first time on a scale other than experimental, the building industry is using the methods of production which have made the automobile and the radio almost universally accessible.

Vernon Heger

Nicholas Cirino, Engineer

General Contractor: Fred J. Early Jr. Company

Prefabrication: Plywood Structures' System by Plywood Stuctures of San Diego

Heger

Esther Born

PRODUCTS and PRACTICES

F. S. A. CONSTRUCTION DATA

So closely allied today are prefabrication and plywood that the two terms are virtually synonymous. And two organizations which have contributed greatly toward the forcing of prefabrication with plywood into pre-eminence, are the Farm Security Administration, which has called heavily on this system of speed building, and Plywood Structures, of Los Angeles, developers of an advanced system of mass production for housing facilities. Although less than a year old, this system already has accounted for prefabricated buildings totaling the equivalent of 3,500 houses.

FSA, one of the various governmental bureaus called upon to ease the housing shortages developing in California simultaneously with the defense effort, has attained an enviable record for providing these facilities with a minimum of fuss, little delay. And the FSA officials in California have looked directly at prebuilt plywood buildings to solve their problem. In this state, three major projects stand out as among those built or being completed with plywood by FSA.

First project was that of 14 dormitory buildings for 1000 men at San Diego erected by general contractor Fred J. Early Jr. Co. of that city and using Plywood Structures' pre-built panels. These constituted the first facilities of the type provided by this agency in California and one of the bureau's early defense projects. They were furnished with record-shattering speed.

Most spectacular project undertaken by this group of defense-needs-alleviators are the 19 two-story dormitory buildings now being completed at Vallejo. They are being erected by the same general contractor using the same plywood pre-formed panels. These dormitories warrant attention because, to the knowledge of this writer, they are the first two-story prefabricated buildings ever erected anywhere of any material. They are the direct result of the successful erection of the one-story dormitory buildings at San Diego. More about the double-deckers later.

Third plywood project on the FSA agenda in California is the 150 house undertaking at Vallejo. Now approximately 80 per cent complete, these buildings are of prefabricated panels by E. C. Nickel, of Arcadia, general contractor and builder of the panels as well. They are demountable with nails (rather than glue) serving as the bonding agent. Most of the units are single houses, but a few are being erected as duplexes although both walls of the adjoining ends are erected.

Returning to the two-story dormitory buildings, they provide housing for about 1300 workmen at Vallejo. The buildings are spotted on hilly terrain beside Lincoln Highway just south of the city, with the length of each building running along the slope. At that location they have attracted considerable attention among builders, government specifiers and the general public alike.

They serve as impressive evidence of prefabrication's adaptability to specific needs. It was impossible to economically erect on this terrain the sprawling, H-shaped, one-story dormitories designed for the flat ground at San Diego. FSA officials called for two-story buildings, and engineers of Plywood Structures adapted their basic prefabrication system to meet this demand.

Walls of both the upper and lower stories are of the pre-built 4- by 8-foot sections which serve as the nucleus of this prefabricator's method. These panels are of "stressed-skin" construction with plywood panels pressure-glued to light framework so the plywood bears part of the structural load of the building. Fast becoming popular among prefabricators, this type construction follows the stressed-skin principle first developed by airplane manufacturers seeking strength with minimum weight.

These sections are formed in jigs at the factory using ⅜-inch exterior (waterproof) type fir plywood for outer walls, ¼-inch plywood on inside walls and partitions. The plywood extends beyond the panel framing (with ¾- by 2⅝-inch studs and cross members) to form a groove 1¼-inch deep at top, bottom and sides. A split spline (patent applied for) joins the sections; double headed nails and screws are used for demountability with glue to form the bond between the sections when re-erected into permanent dwellings.

Floor panels also are prefabricated in 4- by 12-foot sections with ½-inch plywood both nailed and glued to 2- by 8-inch joists, but these panels were formed in a field shop of the contractor. The lower floor rests on post and girder construction with the panels nailed in place with 20-penny, double-headed nails.

After first floor walls were erected, 2- by 3-inch plates were inserted in the top grooves of both wall and partition panels. The second story floor panels rest on these plates and are nailed with the double-headed nails. One-quarter inch plywood then is screwed in place on the bottom of the second story joists to form the ceiling of the lower rooms. Ceiling high molding is installed.

Outside treatment between the wall panels of the upper and lower stories consists of a plywood belt so arranged as to form a shingle effect and to guard against possible leaks. This 12-inch strip provides two horizontal lines which make a surprisingly pleasant contribution to the overall appearance. The roof is of 2- by 6-inch rafters and ½-inch plywood decking covered with composition roofing. The second story ceiling is of ¼-inch plywood screwed in place.

Interior finish is natural and the etxerior is painted a light gray.

Outstanding aspect of the first FSA dormitories at San Diego is the speed with which this project was completed. The San Francisco office of the agency was first authorized to prepare specifications for the 14 buildings on March 6; the contract was let April 21. On June 20 the project was completed—seven weeks ahead of the August 9 time specified in the contract.

Other plywood structures built by FSA in California in behalf of defense include the utility buildings built at the San Diego and San Miguel trailer camps. Each of these buildings house laundry tubs, toilets, wash basins and showers. And the trailers being used as temporary housing facilities are for the most part all-plywood on the inside. Several different manufacturers produce these mobile houses.

Final feature of the FSA housing program with plywood is that most of the structures are demountable, and already tentative plans have been drawn for re-use of the panels in post emergency times. With specifications for the plywood buildings on a modular basis, so precise has been the planning of the stop-gap temporary housing that the panels can be re-erected into tenant farmer dwellings or developments for housing farm laborers. Salvage of materials will approach 100 per cent.

The idea behind F.S.A. (Western Division) specification writing, so far as it applies to painting, seems to us unique. It embraces the fundamental principal of getting the greatest area properly decorated and protected for the least expenditure. Furthermore, it takes into considration the fact that a very slight additional cost spent in proven quality of material and workmanship often repays large dividends in low cost satisfactory maintenance. During the years of the program Pacific Paint & Varnish Company has endeavored to keep abreast of this thinking with the result that it has been successful in supplying large quantities of paint for many F.S.A. developments, as well as material for repainting projects completed in the early years of the program.

The national defense effort contributed by this company is qualified by many years of service to the Army, Navy, Treasury Department, Department of Agriculture, State of California and many other executive buyers. Notable among the works of these organizations, on which large quantities of Pacific products have been supplied, are the U. S. High Commissioner's House, Baguio P.I.; army and navy buildings at Honolulu, Mare Island, Oakland, San Francisco, etc.; U. S. Maritime Commission and navy ships, merchant vessels being built in California for the British Purchasing Commission; farm worker homes for the Department of Agriculture, Farm Security Administration, in Arizona, California and Texas; Treasury Department office buildings, court houses and veterans' homes in California; hospitals and public institutions in California for the State, and large structures of Central Valley Project in California as well as elsewhere for the Department of Reclamation.

Consequent to supply of satisfactory paint materials for the few projects mentioned above the company now is providing material for a number of federal defense housing developments throughout California, the western states and Hawaiian Islands. To meet constantly changing requirements and latest developments in improved raw materials, the Pacific Paint & Varnish Company has developed one of the most modern plants in the United States for the manufacture of all types of protective and decorative coatings.

The dormitories are being wired in the most efficient manner, using steel tube conduit and water-tight connections, as well as a multibreaker system throughout. The wiring is handled in such a way that it can be reassembled with the buildings in case they are moved to another location. The rooms are lighted with a center outlet of 100 watts, and each bed is equipped with a bed lamp. The outside lighting consists of both flood lights and street lights, together with a distribution system. The flood lighting is a fully underground system, and feeds to the street risers also are underground.

The electrical contract is held by Robert P. Case of Napa, California, who is an electrical engineer who has been engaged in the electrical field for more than 20 years. Projects he has completed since 1935 include work on the Bureau of Reclamation Engineer's Camp at Kennett (Shasta Dam), electrical distribution systems, Farm Security Administration farm labor camps, sewage disposal systems, many large schools, defense housing projects, etc. The big majority of his work has been on public projects.

Macnsons of San Francisco did the complete plumbing job on the FSA projects at Vallejo and San Diego, including both dormitories and trailer park. The company installed space heaters and room heaters, water heaters, plumbing fixtures, water mains, flues, waste pipe, fire hydrants, etc. The name "Macnsons" means McClenahan & Sons—J. L. McClenahan and his four sons. The company has engaged in defense work in the Panama Canal Zone, and at Moffett Field and Hamilton Field. At present it is working on the $85,000,000 ammunition plant at Salt Lake City.

"RUGS BY BIGELOW-SANFORD"

One of the outstanding features of the Patricia Detring house by Burton A. Schutt, and one that has attracted considerable interest, is the way the carpeting conforms so perfectly to the decoration of the house and the size and shape of the rooms. Particularly noteworthy in this respect is the carpeting installed in the living room, guest room, powder room and main hall, all of which came from the looms of the well-known Bigelow-Sanford Carpet Company.

In the living room, for example, a sturdy Bigelow weave known as Brewster was chosen, a plain velvet with an extremely close weave. This was woven in the 18 foot width to effectively cover the massive room. With its smooth surface and clear, rich color, this Brewster carpet ties in perfectly with the other furnishings in the room. And at the same time, its thick pile is ample assurance of long wear.

The carpet installed in the main hall and guest and powder rooms is the Bigelow Varsity grade, one of the most unusual and flexible floor-coverings made today. Varsity has a special construction which carries each tuft *through the back*, where it is virtually "locked" in by a special backing compound. These two features make it almost impossible for a Varsity tuft to sprout or pull out. Then too, the carpet can be cut in any direction without ravelling, which makes it ideal for odd shaped rooms. Should special designs or intricate border work be desired in Varsity, it is easily achieved.

The designs are inserted into the ground carpet, and securely taped and sealed into place, in a way that is at least twice as strong as an ordinary sewn seam. Unlike a sewn seam, the Lokweave seam lies flat without a ridge, and is soon practically invisible. One further advantage of Lokweave was demonstrated in the Scott House. Varsity carpet that was on the stairs and in one of the rooms of the old Scott House was taken up, cleaned, pieced together by the Lokweave method and installed in one of the rooms of the new house. The seams do not show, and the carpet looks like new.

But these grades—Brewster and Varsity—are only two of the many made by the Bigelow Weavers, America's oldest and largest makers of fine rugs and carpets. Bigelow also makes a complete line of figured Axminsters, Wiltons and Velvets in the latest designs and colors, in all the popular decorative periods, that are suitable for every type of installation—from a single room in a private home to the lobby, corridors and rooms of a hotel. Of special interest to architects in this connection is the Bigelow service known as "Carpet Counsel." This service is made up of specially trained men who have had long experience in helping architects select the right pattern, color, and qualiity for particular jobs, at no obligation whatsoever. This service is available to all architects through Bigelow's branch offices.

LAVATEX A UNIQUE MATERIAL

A new folder on Lavatex, a unique insulation and acoustic material, has been issued by Weber's Insulating Materials, San Fernando Building, Los Angeles, the manufacturing company. Lavatex is fire-proof, stops heat and cold, has a high acoustic rating, prevents wall sweating, reduces heating costs and retards sound transmission. It is made from mineral fibre manufactured in the company's plant at Harbor City, California, from amphibole, lava, lead slag—and then mixed with a plastic binder.

According to laboratory tests, Lavatex insulation ½" thick is equal, for fuel savings, to 4" of rock wool, 4.44" of blanket type insulation, 5" of rigid fibre board, 7.4" of magnesia, 7.68" of gypsum dry fill, 11.56" of white pine, 29.64" of plaster, 44.84" of cinder concrete, 59.2" of brick, 74" of glass or 120" of concrete. It has an accoustic rating of 31 per cent to 68 per cent. Its K factor is .026 at 135° F. The conductivity curve for Lavatex shows at 1450° F. hot face, commercial conductivity of .9 on cold face of 60° F.

The folder explains that Lavatex will not crack from shrinkage or vibration, nor crumble, nor star from a blow. It is approximately one-quarter of the weight of ordinary sand-plaster. The Weber company has been favorably known for nearly 50 years, and has supplied insulating materials to many major industries throughout the United States and foreign countries.

In addition to Home Insulation and fire protection, Lavatex is especially suitable for schools, libraries, medical buildings, hospitals, etc., where all the excellent qualities claimed for Lavatex are supplied by the application of this one material. The manufacturer's claim for Lavatex as being unique seems to be reasonable to say the least.

Specifications for applying Lavatex are included in the information contained in the folder. Further details may be obtained by telephoning MI 5789, or by writing to the company, or to The Technical Editor of California Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles.

CASEIN-GLUED ARCH MAKES RECORD

With so much emphasis nowadays on the wonders of plywood glued with synthetic resins, it is interesting to note that casein glue, like the tortoise, is still very much in the running and continues to plod along making records just as it did in the days of the Pharaohs.

In the spring of 1938, a full size experimental laminated arch of ordinary unpainted and untreated Douglas fir plywood, glued with Laucks' 888 self-bonding casein construction glue, was erected out of doors alongside the Speedwall Company's old Airport Way plant in Seattle. Steel cables were slung over its shoulders and 20 tons of sandbags suspended from it on wooden platforms. It took this load without a creak and deflection measurements disclosed that although it had bowed down slightly under the stress, it was not at all distressed by the weight. So it was left holding the sacks for three and a half years.

As time passed, dirt collected on the load, a few of the sacks deteriorated and split here and there, and a heavy growth of vegetation crept over the whole

(Continued on page 38)

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load. From time to time rains came along and soaked the sacks, putting on additional weight. But with all this weathering and weight stress, the arch did not budge. Inspected at regular intervals, it was always found to be implacably holding up under the strain with no further changes in deflection.

When, a few months ago, it was decided to release the stress in order to find out what had actually happened to the arch after all that time under a 20-ton load, the sandbags were removed. With an imperceptible stretch the old arch lifted its shoulders to within one-fourth inch of its original dimensions! And just to please the inspectors, who were looking for the slightest sign of weakness, the load was slapped back on. And the beams settled down once again to substantially the same deflections as had been previously noted. Thus, having earned a Gibraltar-like reputation, the old arch has been given a place of honor over the entrance to the present Seattle factory of the Speedwall Company, 5035 First South, where it will be subjected to further weathering but no longer to the burden of the sandbags.

The fact that this arch has stood out in weather for 3½ years with no protection, no paint, and has all its strength remaining should be indication enough that the use of self-bonding casein glue as a construction material makes not only for strength and rigidity but also for very excellent weatherability. This test also speaks very well for Douglas fir as a structural material.

The arch, which was the pattern for the arches used in the public school gymnasium at White Salmon, Washington, is composed of two of these glue-laminated sections bolted together in the center, with a height at that point of 28 feet. The span outside at the base is 43 feet 6 inches, and the beams at the knees are 24 inches wide and 12 inches thick. The whole structure is made up of 9/16ths-inch 3-ply Douglas fir plywood running crosswise with an outside "tire" of four pieces of Douglas fir boards 9/16ths of an inch thick.

MENIG APPOINTED TO ADVISORY PANEL

C. O. Menig, vice president of Pacific Gas Radiator Company, Huntington Park, Calif., manufacturers of gas-fired heating equipment, has been appointed to serve on a special advisory panel by Leon Henderson, Administrator of the Office of Price Administration and Civilian Supply. The advisory panel is made up of executives from the domestic cooking and heating appliance industry. Its purpose is to attend meetings in Washington and to supply qualified advice on problems relating to price. The panel is organized to form an expert group from which special committees may be selected as the occasion requires.

"ONE SOMETIMES WONDERS"

CONTINUED FROM PAGE 20

sculptor for the beautification of their knives, forks and spoons. We had no ambition to give our friends the impression that they are visiting rich aristocrats—maybe because of our disappointment with a ducal branch on our family tree which we consider a complete failure for being short in cash for the past two generations. We are simple and like simple things around us. So we went on looking for simple spoons. Maybe the department store would answer our need? We rushed to three of them. The prices were higher, the choice larger, the decoration richer. No simple spoons for simple customers—not upstairs, not in the "basements." Two hours had gone by already. We gave the half-dozen jewelry and silverware stores along the main street a third hour chance to draw money from our pockets if they could give us what we wanted. They could not. We remembered a silversmith's store where we had seen some decent hand-made things. Maybe we could afford three simple spoons. He had some we almost liked, and he was very willing to make us some as simple as we wanted them. The three little spoons as simple as we liked them, for about fifteen dollars, not much more, not much less. Our guests were due in two hours. In a five and ten cent store we bought three nicely decorated spoons at fifteen cents apiece. We took them to our industrial design shop at Caltech and with the help of the grinding wheel we got rid of the flowers and serrated edges. We buffed the handles smooth until we had three almost decent teaspoons. Altogether, we spent about five hours to get a few spoons which would not disturb our feelings nor mislead our guests as far as our social standard is concerned. The kind of simple spoons we were looking for were the most common and inexpensive when we were children, while the decorated ones were costly. Maybe our children will remember that the overpretty spoons were the cheapest and most common and the simple ones exclusive and expensive.

The moral of this story? That the world is full of wonders?

The overdecorated spoons are machine-made and mass-produced, but their design tries to suggest handwork. The machine tries to make handmade products. The craftsman produces with his hands forms that are ideally suited for machine and mass-production. Something seems wrong.

And idealists "sometimes wonder" whether something could and should not be done about all this.

Cooperation With Allied Trades is the Keystone to Successful Construction

It was interesting . . . the job of installing the lighting system for the Fred J. Early, Jr. Co. on the Farm Security Administration Dormitories at Vallejo . . . A good job well done.

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Manila, P. I.

TURNABOUT

CONTINUED FROM PAGE 18

striking, we now feel, just the proper note of informal yet professional entertainment. Our small company we selected from a cross-section of Hollywood hopefuls. They are young, and of varying degrees of professional experience. But each has, we feel, something unique and valuable for our own peculiar requirements.

Our greatest single stroke of luck was in having Elsa Lancaster join the company. It seemed—and still seems—incredible to us that so distinguished an actress should want to work night after night in our small theater, but Elsa Lancaster,, as anyone must have felt who has read her charming chronicle "Charles Laughton and I," is one of those rare individuals who had rather act than do anything else. In London, of course, her singing of character songs had made her famous, but in America her screen appearance in various roles of somewhat eccentric females had obscured this really brilliant facet of her talent. So in Turnabout Theater she has found an opportunity to do the thing that pleases her most, and she is doing it with an artistry and good humor that make her work a joy to audiences and fellow-actors alike.

It is a heartening thing to be liked—more heartening to people of the theater, perhaps, than to others, since it is applause and appreciation we feed on. Nightly people tell us that Turnabout Theater is the most refreshing thing they have found in Hollywood. Others say it is breath of New York. Others insist its flavor is continental. Others, I suppose, are bored—but those, fortunately for our ego, are also silent. So it appears we are established, and we hope to go on and make Turnabout Theater a permanent feature of Hollywood life. There is no smugness in this hope, I trust, for that would be fatal. Performances must be ever better, and wit must sparkle when bodies and minds are most tired. It is an endless and endlessly rewarding job we have taken on—and one which we expect may last a long time.

THE TEACHER TAUGHT

CONTINUED FROM PAGE 19

undertook social functions and issued a school paper and an annual anthology of short stories, and even went out and found a house so that the school might become for the community what it had already become for them, a cultural center. They set up their own organization, Writers' Workshop, to take care of cultural and marketing problems of young writers.

They demanded and secured a summer session. Vera Caspary taught screen writing; Ellis St. Joseph taught Writing Technique; and Jerry Schwartz conducted a radio class which completed three scripts, now in the hands of an agent for possible sale.

And they kept on teaching us more than we could possibly have taught them. First, because we had to clarify our own ideas before we could present them. Second, questions from the class were continually forcing us to think more clearly, more deeply and about a wider number of things. But most exacting of all, the workshop method—of analyzing and helping to construct material submitted by students—demanded of us the widest and most diverse use of our own creative faculties. And they are like muscles—those creative faculties. The more you demand of them, the more readily they perform. Our own habits of thinking were challenged and spanked and disciplined into clarity and order. And we were forced to think, solidly, about a wider range of subjects than our own limited personal experience had ever presented to us. Because our students come from all walks of life and they bring us problems and material that have to do with all phases of life in America today. Not only did we have to become so clear on our own theories that we could present them clearly, but they were constantly being tried out in the hot crucible of student problems. In short, for us there was first the formulation of theory, then the testing of that theory in practice, with the resultant changing and deepening and development of that theory. And that is the last word in schooling!

The new term is off to a flying start. Gordon Kahn, Gertrude Purcell, Paul Jarrico and Richard Collins are handling graded workshop courses in the screen play. A new round-table has been added to discuss problems in

(Continued on page 40)

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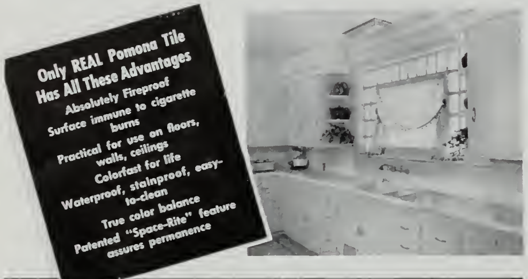
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for the Patricia Detring house,
Burton A. Schutt, Architect, built by
PADDOCK ENGINEERING COMPANY
1014 NORTH LA BREA LOS ANGELES

THE TEACHER TAUGHT

CONTINUED FROM PAGE 39

film technique and film history and their inter-relation in the making of the film. It is attended by professional technicians and critics as well as writers, and it is hoped that from this critical survey and exploration will result some authentic film theory as well as a real basis for the kind of film criticism which is so sadly lacking in most reviews of the motion picture.

Georgia Backus and Jerry Schwartz are teaching the radio classes. Herbert Klein and Harold J. Salemson conduct the courses in Journalism and Non-fiction writing. W. L. River will again hold his workshop-and-lecture course in The Novel. We have two courses in the Short Story by Ellis St. Joseph and myself. We have added a new course, entitled "Find Yourself In Writing," in which ten lecturers, each a specialist in his own field, will discuss with the students problems of technique and marketing relating to his own medium; the novel, short story, screen, theater, radio, journalism, poetry.

John Howard Lawson, in his series of ten lectures on The History of American Literature, from Colonial times to the present, will bring before a large audience a reaffirmation of the democratic traditions of American culture, pointing up their relation to the present national defense effort. The school has attempted to make this vital and provocative approach to the riches of our American cultural heritage available to as wide a public as possible. The lectures take place once a month and involve no outside research on the part of the student. And the course is so planned that individual sessions can be attended without the necessity for taking the entire series. In this period of crisis we feel that an understanding of the indissoluble connection between our culture and our historic role in past crises is an invaluable contribution to national morale.

From our students we learn not only how to conduct classes, but how to conduct ourselves as craftsmen and writers and citizens of a great and beloved country. We hope to go on learning as we teach, and vice versa. We know it is wrong to start anything you can't finish. But we know that we have started something which we hope will never be finished.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS & ARCHITECTURE, published montbly at Los Angeles, California, for October first, 1941.

State of California }
County of Los Angeles } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared John D. Entenza, who, having been duly sworn according to law, deposes and says that he is the editor of the CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher, Western States Publishing Co., Inc., 3305 Wilshire Blvd., Los Angeles, Calif.
Editor, John Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.
Managing Editor, John Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.
Business Manager, John Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Western States Publishing Co., Inc., 3305 Wilshire Blvd., Los Angeles, Calif.; Jere B. Johnson, 3305 Wilshire Blvd., Los Angeles, Calif.; A. Hoffman, 500 Sansome Street, San Francisco, Calif.; John Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders aond security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceeding the date shown above is (Tbis information is required from daily publications only.)

JOHN D. ENTENZA, Editor.

Sworn to and subscribed before me this 20th day of October, 1941.

MURIEL E. STORRIE,
(My commission expires Jan. 17, 1945.)

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ART

CONTINUED FROM PAGE 5

of magic eye and careful hand which delights in realistic delineation. His portraits are no doubt fine likenesses, but have a cold photographic quality. In direct contrast to these was a group of charcoal drawings of Feodor Chaliapin. These were moving, powerfully handled and caught the rich and exuberant personality of the great singer.

Although Grigory Gluckman's buxom pearly nudes took up most of the wall space at the Dalzell Hatfield Galleries last month, his small paintings of people in bars, cafes, and lobbys, made the more lasting impression. The nudes, as everyone said, do recall the work of Giorgione, but became rather tiresome. The little group pictures, however, were something else again. In them Gluckman has introduced a nostalgic feeling. A sense of remembered rooms and faces which gave each picture a delicate poetic quality.

The recently formed California Guild held its first exhibit last month at 1635 North Ogden Drive, Hollywood. Some of the craftsmen featured by the Guild are: Beatrice Wood, ceramics; Philip Paval, silversmith; Ralph Samuels, photography; Tilli Lorch, weaving, and Bernyce Polifka, textile desigo.

The Foundation of Western Art, 627 South Carondelet, Los Angeles, will hold the ninth annual exhibition of Trends in Southern California Art from December 8 to January 24.

PALMER SCHOPPE

HIGH FIDELITY SOUND

CONTINUED FROM PAGE 30

Actually, few of these requirements are met satisfactorily by most of the combination radio-phonographs now on the market. Fortunately, even the music lover with a limited budget, can avail himself of the advantages of real high-fidelity radio and phonograph reproduction, by selecting his instrument carefully, with the guidance of sound experts rather than radio salesmen.

In the following we shall discuss briefly the most advantageous type of equipment for two different kinds of installations: (a) permanent built-in installations, and (b) installations in cabinets; this type permits, of course, greater freedom in moving from one location of residence to another.

Built-in installations range from the simplest (and least expensive of all) to the most elaborate set-ups. The simplest arrangement would be to provide in the wall-construction an enclosed space at ear level, or slightly higher, to house the speakers. Amplifier, radio tuner, controls and record playing equipment, could be located in a different part of the room, conveniently close to a chair from which they might be operated. Such an installation, if the speaker-housing and cabinet work for the other parts of the equipment are properly planned, can be completed at an expense of not more than $250. Additional speakers for outdoors and other parts of the house, can be added on at a cost of approximately $20 plus approximately $5 for a control at each speaker location to turn on or off the particular speaker independent of all others. More elaborate installation would provide for a record changer, either of the drop automatic or turnover type, remote control for the tuning of radio and other refinements serving primarily—convenience.

In cases where such built-in installations are not practical, the entire radio and phonograph equipment may be housed either in one or two cabinets. Arrangements using two cabinets have two main disadvantages and several decided advantages. The disadvantages are the cost of two instead of one cabinet and the additional floor space consumed. The advantages are marked. Housing the speakers in a separate cabinet, eliminates the main difficulty of single cabinet installations: vibrations from the loud speaker imparted directly to the phonograph pick-up and the amplifier, which can be eliminated only by careful and costly cabinet construction. Furthermore, the listener is able to sit close to radio and phonograph controls, yet comfortably far removed from the loud speakers, which permits him to play the music at a better volume than if he were sitting closer to the speaker in order to be close to the controls, as is unavoidable in single cabinet instruments. In single cabinet installations, the construction of the cabinet, as well as the mounting of the record playing equipment and amplifier, becomes of greatest importance. An acoustic speaker compartment, properly dampened, absolute rigidity of the entire cabinet, are features which cannot be neglected without detrimental results to the performance. The design of an acoustically satisfactory radio-phonograph cabinet, is a most delicate and difficult problem and should not be undertaken without competent advice.

It cannot be within the scope of this article to suggest or recommend any specific make or makers of sound equipment, but we cannot urge strongly enough that the prospective buyer investigate carefully the qualities of the type of equipment he is contemplating buying. If he is ordering equipment to be specially built for him, he should insist to hear a demonstration of a complete instrument of the type he will get, unless he has complete confidence in the ability and integrity of the company with which he is dealing. Otherwise, he may find that the company is experimenting at his expense in developing a new design, the merits of which cannot be known in advance. If he is considering the purchase of an instrument of standard make, he might find it advisable to follow the same channels of investigation which we, at the Gateway To Music, regularly follow before offering a certain make or model of instrument for sale. Aside from our own judgment we consider the opinions of such unbiased organizations as Consumer's Union and Consumer's Research and such well-qualified individuals as David Hall, author of the "Record Book," and independent experts in the field of sound engineering.